AMERICAN

AUGUST • 1953

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

THEATRE
TELEVISION
INDUSTRIAL
AMATEUR

In This Issue . . .

- NEW 3-D ATTACHMENT FOR 16MM CAMERAS
- 3-D INDUSTRIAL FILM PRODUCTION
- RESEARCH COUNCIL'S 3-D CALCULATOR

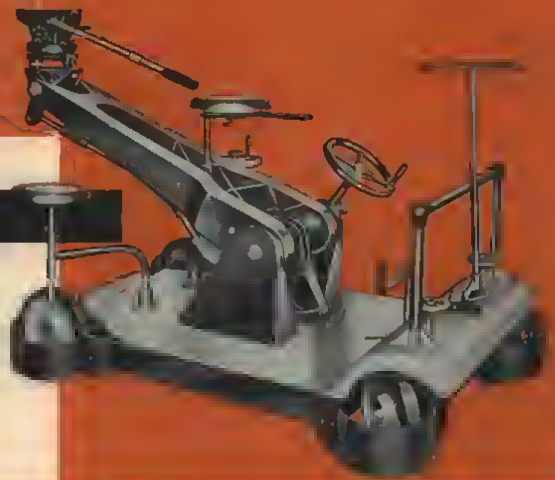
25c

$3.00 YEARLY

better pictures

demand the

best equipment!



HOUSTON-FEARLESS PANORAM DOLLY

New life! New action! New drama! New interest! . . . are achieved by pictures made with the Houston-Fearless Panoram Dolly. Gives cameras complete mobility, produces smooth pan effects, angle shots, running shots, dolly shots and countless special effects. Raises camera from low to extreme high position smoothly and silently. Dollies in and out of scenes quietly on rubber-tired ball bearing wheels. Dolly track available. Deluxe model can also be moved sideways. Running board attaches to side, if desired. Very maneuverable. Proved completely dependable by leading studios in Hollywood and throughout the world.

H-F FRICTION HEAD

Provides smooth, easy panning and tilting of cameras. Pans 360° on ball bearings. Tilts 45° up or down with camera counterbalanced at all times. Variable drag and brake are provided on both pan and tilt. Adjustable handle. Fits Houston-Fearless and other standard tripods, pedestals, dollies and cranes.

H-F ALL-METAL TRIPOD

Combines extreme ruggedness, adaptability, rigidity, ease of operation and portability not found in any other tripod. For studio or field use. Levels automatically. Tubular steel legs are easily adjusted for height—lock positively to prevent slipping. Folds compactly. Two sizes: ¾ and full length.

H-F TRIPOD DOLLY

Gives convenient mobility to tripod-mounted cameras. In the studio, it offers a rapid means of moving camera. Wheels swivel for maneuverability or can be locked parallel for straight line tracking. In field, provides easy means for positioning camera. Strong, lightweight tubular steel. Folds compactly.

Write for information on specially-built equipment for your specific needs

The HOUSTON FEARLESS Corporation

MAIL TODAY

THE HOUSTON-FEARLESS CORP.
11809 W. Olympic Blvd., Los Angeles 64, Calif.

Please send catalogs on ☐ Friction Head ☐ Tripod ☐ Tripod Dolly ☐ Panoram Dolly ☐ Film Processors

Name_____

Firm_____

Address_____

City_____ Zone____ State_____

THE MAGIC WORD...

STEREO

This pin is the secret of the perfect registration so necessary for stereo motion pictures. It is the heart of every Bell & Howell Standard Camera, assuring perfect alignment of every frame. Write today for full details.

PROFESSIONAL
EQUIPMENT DEPARTMENT

Bell & Howell

7148 McCORMICK ROAD
CHICAGO 45, ILLINOIS

The Seal of Our Pledge to You ....

... to bring to the screen in flawless manner the artistry of your photography

Hollywood's only complete LABORATORY SERVICE

CONSOLIDATED FILM INDUSTRIES
A DIVISION OF REPUBLIC PICTURES CORPORATION
959 N. SEWARD ST.
PHONE HO 9-1441

AMERICAN

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

ARTHUR E GAVIN, *Editor*
Technical Editor, EMERY HUSE GLENN R KERSHNER, *Art Editor*
Circulation, MARGUERITE DUERR
EDITORIAL ADVISORY BOARD: Fred W Jackman, John Arnold, Arthur Edeson, Lee Garmes, Charles Rosher, Leon Shamroy, Fred Gage, Dr L A Jones.

Editorial and Business Office 1782 N Orange Dr, Hollywood 28, Calif
Telephone, HOllywood 7-2135

VOL. 34 AUGUST • 1953 NO. 8

CONTENTS

ARTICLES

ARTHUR EDESON ELECTED PRESIDENT OF THE A S C . . . 370
THE MOTION PICTURE RESEARCH COUNCIL 3 D CALCULATOR—*By Armin J Hill* 373
3-D IN INDUSTRIAL FILM PRODUCTION—*By Bernard Howard* . 374
FILMING TV WESTERNS IN WESTERN LOCALES—
—*By Charles W Herbert, ASC* . 376
COVERING SPOT NEWS FOR TELEVISION—*By Ralph Renick* . . 378
THE FUNCTION OF SPECIAL EFFECTS IN TODAY'S MOTION PICTURES
—*By Arthur Rowan* . . . 380
SHOOTING 'SECOND UNIT' IN EUROPE—*By Wm. V. Williams, ASC* . . 382

AMATEUR CINEMATOGRAPHY

ELGEET STEREO ATTACHMENTS FIT MOST 16MM CAMERAS AND PROJECTORS
—*By John Forbes* 384
IT TAKES MORE THAN A CAMERA—*By Arthur H. Smith* . . . 386

FEATURES

HOLLYWOOD BULLETIN BOARD . 362
BOOKS YOU'LL WANT TO READ 364
CLOSEUPS—NOTES AND EDITORIAL COMMENT BY THE EDITOR . 366
3-D AND WIDE SCREEN NEWS ROUNDUP 368
CURRENT ASSIGNMENTS OF A.S.C. MEMBERS 402
WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICE . 404

●

ON THE COVER

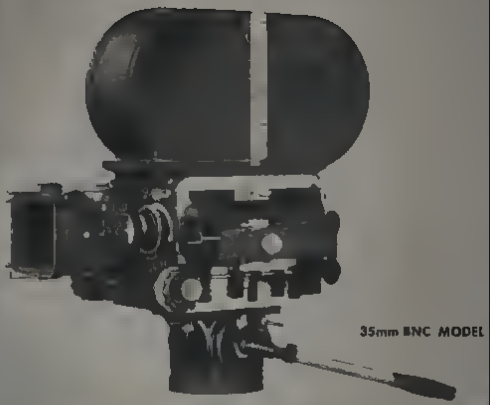
INTERESTED Londoners gathered around the camera reflect varied reactions as they watch a scene for Paramount's 'Knock On Wood' being filmed at entrance of Waterloo rail station Directing the Technicolor photography is Wm N Williams, ASC, (seated left of camera) whose interesting story about the assignment appears in this issue—*Photo by John Hardman, London*

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A S C Agency, Inc, 1782 N Orange Dr, Hollywood 28 Calif Entered as second class matter Nov 18, 1937, at the postoffice at Los Angeles Calif under act of March 3 1879 SUBSCRIPTIONS United States and Pan American Union $3 00 per year Canada, $3 00 per year, Foreign, $4 00 Single copies 25 cents, back numbers 30 cents foreign single copies 35 cents, back numbers, 40 cents. Advertising rates on application Copyright 1953 by A S C Agency, Inc

Mitchell *

PROFESSIONAL EQUIPMENT
FOR PROVEN
PROFESSIONAL RESULTS

World's Finest
16mm and 35mm
Cameras!

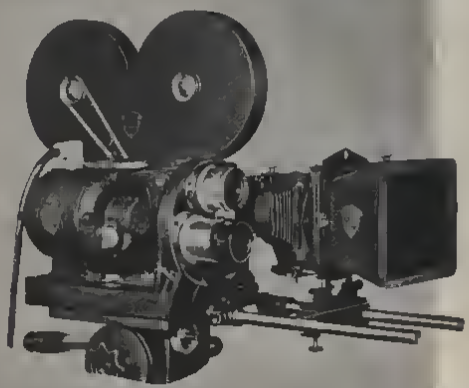


35mm BNC MODEL

The Same Professional
Features Whether You Choose A
35mm or 16mm

Mitchell

Years-ahead smooth, positive operation has made the famed Mitchell 35mm Cameras the overwhelming choice of major studios. Incorporating the same advanced truly professional 35mm features, the Mitchell 16 *Professional"* Camera is being selected as the standard equipment of more and more commercial producers. The heritage of superior design and matchless workmanship of Mitchell Cameras is known and proven each day by the creators of *the world's finest films*



16mm PROFESSIONAL

THE 1 AND ONLY Mitchell

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038

85% of the motion pictures shewe ie theetres throughout the world ere filmed with • Mitchell

Hollywood
Bulletin Board

ASC PRESIDENT Arthur Edeson introduces speaker George Sidney at the ASC's July Meeting. Sidney is president of Screen Directors Guild, whose board of directors were guests of honor.

ALSO PRESENT at speakers' table were (r to l) screen directors Lesley Selander, King Vidor, and Reuben Mamoulian. George Sidney and ASC president Arthur Edeson are at far left.

IN TENSE discussion of latest developments in the film industry are (l to r) John Arnold, of MGM, Fred W. Jackman, ASC executive VP, and screen directors Frank McDonald and Robert Wise.

FOR GLENN KERSHNER, ASC, the July meeting was also a birthday party. He was presented a candle-decked cake marking his 69th year. With him are Watterson Rothacker (l) and Lionel Linden, ASC.

The entire membership of the American Society of Cinematographers, numbering more than 250 industry cameramen and associates, have signed the ASC's non-Communist affidavit. Statement provides declaration that signers are not members of the Communist party; that they do not believe in, are not now a member of, nor support any organization that advocates overthrow of the U. S. government.

•

John Arnold, ASC, MGM's executive director of photography, with the studio for over 36 years, is considering leaving the company. Arnold has been one of the key men in MGM developments leading to new techniques in film production in the present transition to wide-screen and 3-D.

•

CinemaScope is changing a lot of things at 20th Century-Fox—even the old familiar term for film photographers, reports *Variety*. The cameramen who long have been known as cinematographers now are called Cinema Scotographers at the studio.

•

Virgil E. Miller, ASC, on August 6th, observed his 40th anniversary in the motion picture business by attending a studio showing of his first wide screen photographic effort — Hal Bartlett's "Crazylegs, All-American."

Miller filmed the memorable "Navajo," which was an Academy Award contender last year.

•

Joseph Brun, ASC, using the only Eclair 35mm camera in this country—which he owns, incidentally—is directing the photography of the "Inner Sanctum" series of TV films in New York City.

•

Fox Movietone is producing a CinemaScope newsreel. Head cameraman is Jack Painter, chief of the Movietone newsreel division, who uses an Eclair Camerette fitted with a Cinema-Scope lens.

•

William Skall, ASC, was at Annapolis last month shooting background plates for a forthcoming Allied Artists production.

•

Three members of the ASC passed away during the past month. They were John Clifford Smith, Clyde DeVinna, and Harry Jackson.

John Smith died July 20th following an illness of several years. His last assignment as cinematographer was with MGM. Smith had been a member of the ASC since 1927. At that time he had specialized in miniatures, process and special effects. He began as a travelogue and newsreel photographer in 1916.

Clyde DeVinna died of a heart

(Continued on Page 401)

DEDICATED TO BETTER PERFORMANCE

COLLAPSIBLE 3-WHEEL DOLLY

For motion picture and TV cameras. Sturdy cast aluminum. For standard or baby tripods. Additional baby tripod paint baldore to control spread of tripod legs. Adjustable spring seat. Extra wide rubber wheels. Brakes to down clamps and other features.

For studio or location. Folds into one compact unit. Can be used with professional or semi-professional tripods.

'HYDROLLY'

TV OR CAMERA DOLLY

The advanced dolly for instant maneability — streamlined, lightweight, exceptionally sturdy. Nothing to get out of order. Many new advantages for easy operation. Hydraulic lift type for fast upward and downward motion of TV and motion picture cameras.

Swivel seat. Adjustable leveling head. Seat for assistant. In-line wheels for track use. Steering wheel, rigid floor locks. Hand pump or combination hand and motor pump. Easily transported in a station wagon. Fits through a 26" door.

RENTALS

SALES - REPAIRS - SERVICE

LENS COATING
"T" STOP CALIBRATION
DESIGNING and MANUFACTURING

lens mounts & camera equipt. for 16mm, 35mm, TV cameras.

BAUSCH & LOMB "BALTAR" LENSES and others

for motion picture, TV cameras. 15mm to 40" focal length.

COMPLETE LINE OF: 16mm, 35mm cameras, dollies, synchronizers, animation stands, cutting room and time lapse equipment.

BELL & HOWELL: Standard, Eyemos, Filmos. MITCHELL: Standard, Hi-speed, BNC, NC, 16mos.

SEND FOR CATALOGUE

Synchro-film-ed Synchronizer

Our Exclusive Distributor
NEUMADE PRODUCTS CORP

Any combination of 16mm and/or 35mm aprackata assembled to specification. Cast aluminum. Foot linear type, adjustable frame dial. Fast finger roller releases. Contact rollers adjusted individually for positive film contact. Sprocket shaft slip lock, footage counter, etc.

Synchro-film-Slate

Pays for itself in production savings on the set. A New Development! Eliminates clap stick synch and slate on set. Mounts on double arm bracket to work with BNC, NC, Standard, 16mm Mitchell and all types of blimps and Geared Head. Interlocks with Sound Recorder.

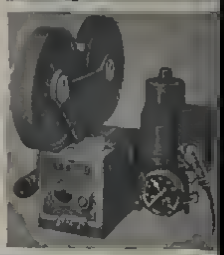
PORTABLE MICROPHONE BOOM

For Studio or on Location. Lightweight — collapsible — for TV and motion picture production. Sturdy construction. Boom telescopes 7 to 17 ft. Rear handle for directional mike control. A remote control permits 360° rotation of the microphone. Operator can push the boom and operate microphone swivel simultaneously. Extension rods make it simple to operate microphone rotation from floor. Microphone cable hangs outside of boom, preventing cable from tangling with the rotation mechanism. Ball bearing casters, rigid foot locks, pneumatic drop check for lowering the boom, etc.

VARIABLE-SPEED MOTOR with TACHOMETER

for Cine Special or Maurer Cameras

115 V. Universal Motor — AC-DC
Separate Base for Cine Special.
Variable Speed 8-64 frames
Adapter for Maurer Camera.



INTERCHANGEABLE MOTORS: 12 volt DC Variable Speed 8-64 frames. 115 Volt AC 60 Cycles, Synchronous Motor, Single Phase.

ANIMATION MOTORS: Cine Special, Maurer, Mitchell, B & H Motors, for Bolex and Filmo Cameras.

NATIONAL CINE EQUIPMENT Inc

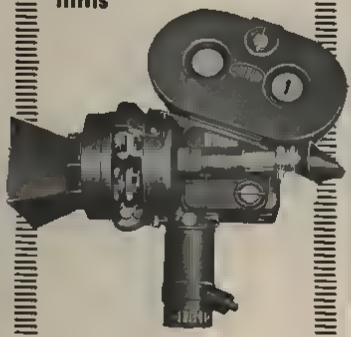
JOHN CLEMENS ERWIN HARWOOD

ARRIFLEX

35mm
Model 11

A TRULY GREAT CAMERA

for TV, Newsreel and commercial films



Far taugh and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through phatagraphing lens while camero is operating—this is just ane autstanding ARRIFLEX feature.

Equipped with bright, right-side-up imoge finder, 6½ x magnification. Salves all parallax prablems. 3 lens turret. Variable speed matar built inta handle operates fram lightweight battery. Tachometer registering from 0 ta 50 frames per secand. Campact, lightweight far either tripad or hand-held filming. Takes 200' or 400' magazine. Write for free folder.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

BOOKS *you'll want to read . . .*

The Principles Of Color Photography —*By Ralph M. Evans, W. T. Hanson, Jr., and W. Lyle Brewer. Publishers, Wiley & Sons, New York;* 709 *pages,* $11.00

New insight into the scientific complexities underlying color photography is provided by three Eastman Kodak Company scientists in this new book. The volume contains much previously unpublished original work. It begins with a discussion of the response of the eye to light in simple fields and proceeds to systems of color specification and measurement. The authors then discuss in detail photo materials, their color response, and formation of color images. They review the history of color photographic systems, then discuss dyes and their optical characteristics, color sensitometry, duplicating and copying, and color reproduction theory.

In general, the book provides a better understanding of the variety of ways in which color photographs may be made rather than instructing in details of the chemical reactions of any practical color process.

Writing For Television— *By Gilbert Seldes. Published by Doubleday, New York,* $3.00

Here at last is a complete guide written by an expert on every phase of writing for TV. It contains authoritative information for the beginning or seasoned writer on: orientation in the television field, working with machinery and with time, working with the director, the six types of television drama; the non-dramatic program; writing for special audiences, adaptation copy writing, protection and the Code, and the importance of the television commercial.

Case histories, analyses of actual scripts, information on markets and market protocol and a complete glossary of technical terms round out a book which will aid any writer in the preparation of good, saleable scripts and adaptations.

Color Movie Making For Everybody— *By Canfield Cook. Published by McGraw-Hill Book Co., New York, N. Y.;* $3.75.

Inspired by filmers' practical inquires, the author brings to cine camerists the same kind of help he extended to color movie makers in his famed lecture courses. The beginner who isn't quite sure of what method or technique to use will find the best in color filming practice outlined step-by-step.

The book contains detailed answers to such problems as; how to get a softer effect in closeups; how to get really blue skies; how to make effective panorama shots; how to bring out copper red tones of a woman's hair, effective use of running gag in films, how to make titles stand out, etc., etc.

In short the reader is told how to handle the editing, titling, and projection of color films, how to make money with color movies. An appendix contains useful tables, data and formulas for everyday use.

Method For Determining The Resolving Power of Photographic Lenses— *National Bureau of Standards Circular* 533, 27 *pages,* 17 *figures,* 13 *tables,* $1.00 *(Order from Government Printing Office, Washington 25, D.C.)*

This booklet provides the photographer with two sets of charts by which the resolving power of photographic lens may be numerically measured with respect to a definite scale of values. It gives a detailed description of the procedure and technique to be followed in order that comparable values may be obtained by different observers in widely separated laboratories.

The average amateur photographer can use this simple objective method with the equipment that he normally has available or may readily obtain, and it may also be applied to the testing of goggle lenses for definition and prismatic power and of telescopes and binoculars for definition.

Th range of charts is from 12 to 80 lines/mm. The six charts of one set are high-contrast charts, printed in black ink on a white background; the six charts of the other set are low-contrast charts, printed in gray ink on a gray background. The charts were made by the government Bureau of Engraving and Printing in accordance with detailed specifications relating to width of lines and steps between patterns. In preparing the present booklet, the authors considered the gains that have taken place in the science of applied optics during the twelve years since a previous booklet on the subject was issued, and revised that booklet accordingly.

☆ARRIFLEX 35

MODEL II

The ideal 35mm movie camera for TV Newsreel, Industrial, Travel and Scientific Motion Picture Photography.

FAMOUS ARRIFLEX FEATURES:

- Reflex focusing through taking lens, even when camera is running
- Bright erect image finder, 6½ x magnification.
- "Follow-focus" without assistant.
- No parallax or other finder problems.
- Full frame focusing and viewing
- 3-lens turret
- Quick change geared 9im magazines (200 and 400 feet). No belts to connect
- Variable speed motor built into handle
- Tachometer registering from 0 to 50 frames per second.
- Compact, lightweight.
- Equally adaptable for tripod or handheld filming.
- Easily detachable matte box-filter holder.

GLEN W. HAZEN
Newsreel Photographer

Writes MR. HAZEN:

My Arriflex 35 and I have been through the worst kind of weather, tropical, semi-tropical, and arctic. Last Fall I used the Arriflex to shoot 'NATO Nations' OPERATION MAINBRACE,' which was filmed well above the Arctic Circle. I exposed thousands of feet of film in all kinds of weather and used only one battery without having to recharge it once.

"There are many things I like about the Arriflex, but most important to me is the fact that it stands up under the roughest treatment plus the fact that it is so conveniently light for handheld shooting. One thing especially I must say concerning the focus as you-shoot feature the Arriflex system for permitting me to see what I take, and take what I see, just can't be beat."

Available at leading dealers.

Write for literature and price list

COATED LENSES in ARRIFLEX MOUNTS

28mm f/2 Schneider Xenon*	90mm f/3.5 Kilar
50mm f/2 Schneider Xenon*	135mm f/3.5 Kilar
75mm f/2 Schneider Xenon*	150mm f/3.5 Kilar
*With Follow-Focus Grips.	300mm f/5.6 Kilar
	400mm f/5.6 Kilar

ORIGINAL ARRIFLEX ACCESSORIES

LENS EXTENSION TUBE for close-up filming and cinemacrography

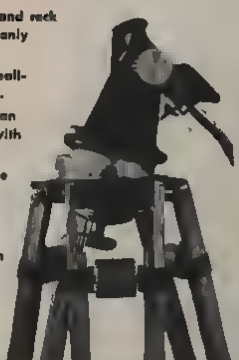
HI-HAT for mounting Arriflex 35 on standard tripods

SHOULDER-POD for vibration-free, hand-held filming

BATTERY — 16 Volt, lightweight, non-spill, with carrying case and shoulder strap

BATTERY CHARGER

THE NEW ☆ARRIFLEX 35 TRIPOD

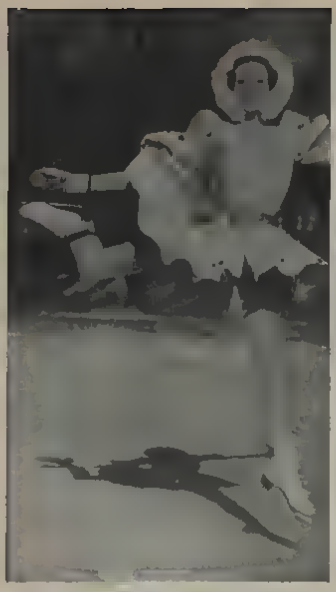


- Sturdy, rugged and rock steady. Weighs only 19 lbs.
- Large universal ball-joint for leveling.
- Velvet smooth pan and tilt action with separate locks.
- Extra long handle for under-arm control.
- Spirit level.
- Can be used with all professional cameras.
- Leather boot available.

KLING PHOTO SUPPLY CORPORATION

SOLE AGENTS

235 FOURTH AVE., NEW YORK 3, N. Y. • GRamercy 5-1120



GOERZ
LENSES
for
MOVIES and TELEVISION

The heart of your camera is your lens. For dependable performance and highest definition in black and white and color, finest results are assured with

HYPAR W-I-D-E ANGLE
ANASTIGMAT F:2.7
focal length: 15mm and larger

e

APOGOR ANASTIGMAT
F:2.3
focal length: 35mm 50mm 75mm

Designed for use in 16 or 35mm cameras, these fine lenses are corrected for all aberrations at full opening.

For complete details, ask your local dealer or write Dept. AC-31

C. P. GOERZ AMERICAN
OPTICAL COMPANY
Offices and Factory
317 EAST 34th STREET
NEW YORK 16, N. Y.

CLOSEUPS

Notes and editorial comment

A British industry trade paper recently revealed a poll of theatre-owners of England showed that but 6.2% of British-made pictures were a box-office success, that 9.3% did better than average; 24.5% just average; 22.3% did poor business, and 17.1% were complete boxoffice failures.

This would indicate that in England as elsewhere "volume" production is not the way to a healthy picture industry.

It's a lesson also learned well by Hollywood's major studios, a lesson which has resulted in the big reorganization that has been taking place in recent weeks. From now on the majors will concentrate on fewer but bigger and better pictures, with consequent fewer assignments for cinematographers.

The big question now is "Can television film production absorb these men?"

★

Following success of extensive tests on DuPont's new polyester synthetic film base, company will erect a new plant for production of the film at Parlin, New Jersey.

For use in production of motion picture film, new product offers the important added advantage of reduction in film thickness, making possible greater footage per reel. Product reportedly also has higher clarity than conventional film bases and appears to have better storage and aging characteristics.

Outstanding characteristic is its great strength and highly dimensional stability, making it particularly well suited for motion picture film. Compared with either cellulose nitrate or cellulose acetate films, the new DuPont polyester has twice the tensil strength and tear strength, and can be stretched more than four times as far before breaking.

Several thousand feet of the new film have been tested and evaluated. The Motion Picture Research Council and several of the major studios and top TV studios have cooperated in conducting these tests.

Initial production is tentatively set for the middle of 1955.

★

Canyon scenes for Walt Disney's new live-action film, "The Colorado Expedition," will have to be shot from rowboats because motorboat propellers kick up water which would be caught by the camera lens.

University of Southern California last month was awarded the first annual Screen Producers Guild Intercollegiate Film Award for the best motion picture conceived and created in the colleges and universities of the United States.

The winning film, "Let Me See," was produced entirely by USC students. Richard Harber and Robert Kiefer are credited with the photography.

The competition is to be an annual affair, according to Carey Wilson, Guild president.

★

Charles G. Clarke, ASC, currently in Europe directing photography for a feature film for 20th Century-Fox, wrote an article for the British industry trade paper, *Kinematograph Weekly* (June 25th issue), entitled "Practical Problems of CinemaScope."

According to Clark, the most important change which CinemaScope introduces is for all workers in the industry to forget the techniques that have been used so long in making pictures for the conventional screen size, and to think of direction and composition best adapted to the new screen proportion. "The big head closeup," Clarke says, "is a relic of the past."

★

When E. P. Hillary and his fellow climber, Sherpa Tensing Bhutia, reached the top of Mount Everest on the morning of May 29th, the pictures Hillary took on the summit were made on Kodachrome film.

★

Personal and professional information about individuals with motion picture production and teaching experience is being compiled by the University Film Producer's Association through its personnel committee.

Purpose of this activity is to establish an information service that could be used for the growth and enrichment of programs of audio visual production and training. Those who wish to become listed with the committee should write committee chairman Ledford C. Carter, Audio-visual Center, Indiana University, Bloomington, Indiana.

★

Ansco has announced it will change the color temperature of Ansco Color tungsten film from 3200°K to 3400°K to meet the requirements of the photoflood light source. The new tungsten films will be produced in 35mm and roll film sizes.

STOLEN!

...from our factory August 1st or 2nd,

1 **KINEVOX** portable synchronous magnetic stereophonic recorder, 115-v, 60 cyc., 2 cases; serial No. R-230-EX51.

1 **KINEVOX** portable synchronous magnetic recorder, 115-v, 50 cyc., 1 case; serial No. R-228.

1 **KINEVOX** portable power supply, 115-v, 60 cyc., 1 case; serial No. 17082.

WARNING! **If you are approached to buy the above described equipment, please obtain all information possible and notify your local police department. Also please phone or wire Kinevox, Inc., Burbank, Calif., collect—ROckwell 9-3291.**

NOTICE TO THIEF OR THIEVES

If the stolen equipment does not perform to your entire satisfaction, it may be returned. **All Kinevox Equipment Is Fully Guaranteed!**

LEN H. ROOS, A.S.C., F.R.P.S.,
President, Kinevox, Inc.
Burbank, Calif.

FOR TV OR MOTION PICTURES . . .

Absolute Timing

OF LIP SYNCHRONOUS SOUND ON TAPE

With built-in patented Syncroll Drive and Pic-Sync Attachment the Fairchild model 126 Professional Tape Recorder provides a standard of performance, convenience and real cash savings otherwise impossible to achieve. Recording all sound takes on Pic-Sync tape gives you virtually "live" quality for dubbing to film. With this unbeatable combination you can also provide a low cost safety on tape...make synchronous sound tracks for existing film. .save film cost in Kinescope recording for TV...have immediate playback.

Fairchild Model 126 Professional Tape Recorder (below) with patented Syncroll Drive and Pic-Sync Attachment (right) installed within console.

only the FAIRCHILD *magnetic tape recorder offers all these* EXCLUSIVE FEATURES

• Syncroll Drive insures exactly synchronous tape speed, gives accurate program timing, on-pitch reproduction • Pic-Sync Attachment (optional) corrects for tape stretch, shrinkage, provides absolute lip synchronous timing • Automatic Framing Control (with Pic-Sync) brings recorder into frame with projector or other equipment, regardless of difference in starting times • Oversize Capstan with 180° tape wrap eliminates slippage • Highest Signal-To-Noise Ratio assures minimum distortion in recording and dubbing

FAIRCHILD CONTROL TRACK GENERATOR permits pic-synch recording using any 14 KC Tape Recorder. Only $200.00
Write for illustrated folder.

World's Finest Professional Disc Playback Equipment...

. . . acme of professional quality . . . Synchronous 3-speed Transcription Table, 3-way Turret-Head Arm, Six-Position Equalizer, Cartridges, Pre-amplifier, etc.

Literature and prices on request.

FAIRCHILD RECORDING EQUIPMENT

Ninth Ave., Whitestone, N.Y.

3-D and wide-screen NEWS ROUNDUP

A television camera that will photograph 3-D pictures 1000 feet under the sea has been developed by the British Admiralty.

•

Matching of the focal length of the two projection lenses is one detail that must be rigidly controlled for good 3-D results. If it is not, one eye will see a larger picture than the other, editors of *Showmen's Trade Review* recently cautioned its readers. "For every 2% difference of focal length, according to STR, there will be a difference of 2% in the measured width of the picture at the screen.

•

3-D has had its short but merry life, according to W. R. Wilkerson, publisher of *The Hollywood Reporter*, motion picture industry trade paper.

"Of the five 3-D films currently in work," says Wilkerson, "at least three have been in some form of production for months. Commitments have been made . . . that demanded the studios go through with them. Other than this we don't believe even these five would be on the stages."

The novelty has brought millions of people to the boxoffice, Wilkerson said, and in his opinion 3-D "gave the industry a good goose. It got it into creative action. It changed a lot of thinking that now will present a better picture, a larger picture—but not 3-D."

•

And a columnist in the same paper, Mike Connolly, had this to say in the same issue: "We hear that Columbia's throwing away its 3-D print of 'Miss Sadie Thompson' and releasing it only in wide screen."

•

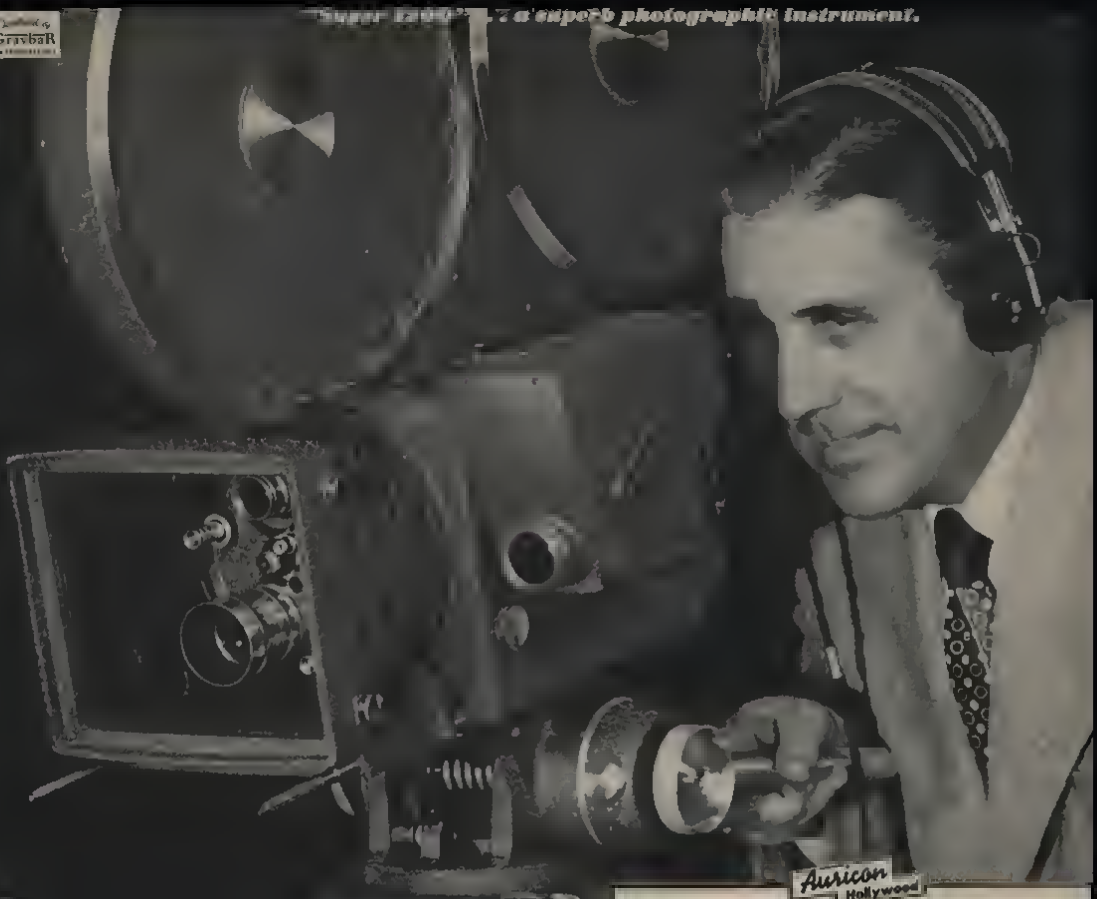
Warner Brothers last month announced the studio's new *WarnerSuperScope* process, which is a wide screen photographing and projecting process which provides a picture up to 2.66 to 1 ratio. The studio stated that six major forthcoming productions would be photographed in the new process by the Warner all-media camera in 3-D and 2-D as well, providing prints in WarnerColor to fit every wide screen installation now in use or contemplated for the future.

•

In MGM's 3-version of "Kiss Me Kate," cinematographer Charles Rosher, ASC, demonstrates some remarkable dolly shots—sharp with precise convergence.

Distributed by Graybar

"Super 1200" is a superb photographic instrument.



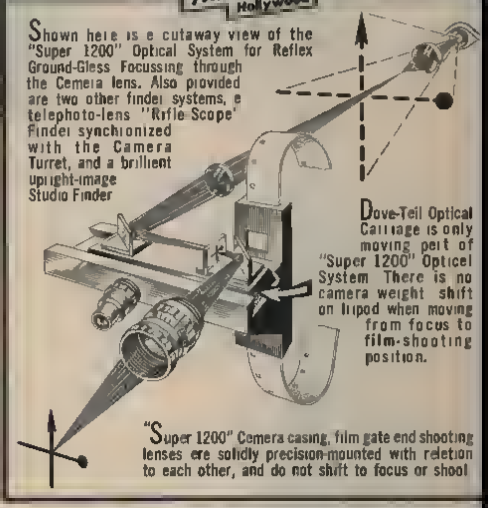
16MM SOUND-ON-FILM CAMERA

Auricon "Super 1200"

with new Model "CM-74A" features . . .

- ★ During picture exposure, your film runs through the New Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire surfaces, an exclusive Berndt-Bach feature (U S Patent No 2,506,765) This polished Sapphire Film-Gate is guaranteed frictionless and wear proof for in focus and scratch-free pictures, regardless of how much film you run through the camera!
- ★ Built in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold weather Camera operation
- ★ Geared Footage & Frame Counter with built-in neon-glow indirect light.
- ★ Two independent Finder systems (in addition to Reflex Ground Glass Focussing through the Camera lens), a brilliant upright image Studio Finder, plus a "Rifle-Scope" precision-matched Telephoto Finder
- ★ Records "rock steady" picture and High Fidelity Optical Sound-Track on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon gears
- ★ 400 and 1200 ft. film Magazines available Up to 33 minutes continuous filming
- ★ "Super 1200" is self-Blimped for completely quiet studio use
- ★ Now priced from $4,652 15 complete for sound-on-film, $3,755 65 without sound; choice of "C" Mount lenses and Carrying Cases extra
- ★ Sold with a 30 day money-back Guarantee and One Year Service Guarantee, you must be satisfied Write today for your free Auricon Catalog

Auricon Hollywood



Shown here is a cutaway view of the "Super 1200" Optical System for Reflex Ground-Glass Focussing through the Camera lens. Also provided are two other finder systems, a telephoto-lens "Rifle Scope" Finder synchronized with the Camera Turret, and a brilliant upright-image Studio Finder

Dove-Tail Optical Carriage is only moving part of "Super 1200" Optical System There is no camera weight shift on tripod when moving from focus to film-shooting position.

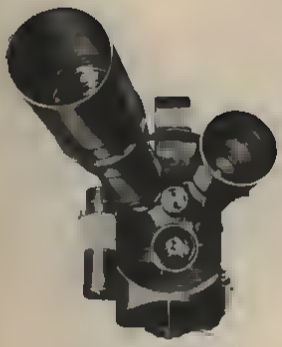
"Super 1200" Camera casing, film gate and shooting lenses are solidly precision-mounted with relation to each other, and do not shift to focus or shoot

BERNDT-BACH, INC.

7381 Beverly Blvd., Los Angeles 36, Calif.

The Auricon Hollywood Line

35mm and 16/35 camerette



The greatest advance in motion picture camera design in the past decade—Reflex Viewing — seeing through the taking lens at all times — in the CAMERETTE 35 and 16/35 3 D, Anamorphoscope, Wide Aspect Ratio—the more critical requirements of the new techniques for accurate framing and focusing DEMAND this modern motion picture camera

laak at thaaa advantagaa:

Reflex Viewing
Precisa, rugged movement
200 degree adjustable shutter
Divergent 3-lens turret
Automatic film gata 400′ magazines,
Light weight Only 14 pounds with 3 laasas, 400′ magazine aad 6/8 volt motor.
Patents Coutant-Mathot
manufacturad by Eclair, Paris

for descriptive brochure write
U S raprasentative Benjamin Berg Ageacy
1366 No Van Ness Avenue
Hollywood 28, California

Arthur Edeson Elected President Of American Society of Cinematographers

ARTHUR EDESON

ARTHUR EDESON, last month, was elected president of the American Society of Cinematographers to fill the unexpired term of Charles G Clarke who had held the office since last April.

Clarke, whose continued assignments overseas for 20th Century-Fox studios have made it impossible for him to personally serve the Society as its president, requested the ASC board of directors to replace him.

Thus, one of the Society's charter members who until now had steadfastly avoided nomination for the organization's presidential chair, agreed to head the Society which he helped found 34 years ago Before his elevation to the ASC presidency, Edeson had served for a great many years as a vice-president As a result, he is eminently qualified to carry on as head of the one organization which is perhaps the most renowned of all Hollywood motion picture technical groups

Arthur Edeson first entered the motion picture business in 1910 as a portrait photographer. Later he became a cinematographer at the old Eclair Studio at Ft. Lee, New Jersey. While on the east coast, he had become active in the nation's first organization of cameramen—the Cinema Camera Club. A few years later, when he moved to Hollywood, he was a leading figure in the affiliated west coast organization, first known as the Static Club and later as the Cinema Camera Club of California

In 1919, when this organization was reorganized to form the American Society of Cinematographers, Arthur Edeson became one of the original 15 charter members. Of these, only three besides Edeson are still living

Edeson, incidentally, photographed some of the most memorable films, both silent and sound, of cinema history. Among his most outstanding silent films were three of Douglas Fairbanks, Sr.'s finest: "The Three Musketeers," "Robin Hood," and "The Thief of Bagdad." All three pictures received the industry's Gold Medal Award, the first annual recognition given films which set the pattern for the annual Academy Awards, now presented yearly for the best pictures and best artistic and technical accomplishments

Among Edeson's sound-film photographic achievements are "In Old Arizona" with Warner Baxter—the first all-outdoor 'talkie", "The cockeyed World," one of the greatest boxoffice successes, the original "All Quiet On The Western Front" — all-Academy Award winner of that year, "The Big Trail," another Academy Award winner which Edeson photographed in 70mm Grandeur—Hollywood's first wide-screen process; and "Mutiny On The Bounty"

He also photographed some of the best remembered "horror" films, such as "Frankenstein," starring Boris Karloff and "The Invisible Man," with Claude Rains Later he gave his rare photographic touch to such well remembered hits as "Ceiling Zero," "Submarine D-1," "They Drive By Night," "The Maltese Falcon," the battle scenes for "Sergeant York," and the Academy Award winning "Casablanca." These in addition to a number of Technicolor musicals

Edeson believes ASC cinematographers will assume more and more importance in the production of films for television because of their extensive experience.

"Making dramatic pictures on film for television," says Edeson "is a great challenge to motion picture cameramen Using proper techniques plus lighting with dramatic mood should make these pictures comparable in pictorial quality to what we see in motion picture theaters today.

"This can be accomplished with the cooperation of all departments involved in producing the TV film show We experienced difficulties similar to those the camera crews often encounter today when sound was first introduced; but the difficulties were soon overcome and neither picture nor sound quality suffered when all united in team work toward a common goal."

(Continued on Page 406)

3D
anamorphoscope
wide aspect ratio

Once in a dacada
a basic tool is so improved
es to edd e new dimension
to its usa The world's most modern
motion picture camera — Camarette
35mm end 16/35 — petents Coutant-Mathot
manufactured by Eclair, Paris

35mm and 16/35 **camerette**

for descriptive brochure write U S representative
Banjamin Barg Agency, 1366 No Van Ness Avenua, Hollywood 28, Calif

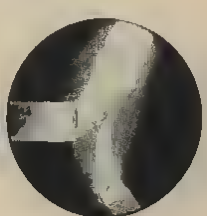
SEEING IS BELIEVING!

1935 BECKY SHARP

INTRODUCES **3**-COLOR TECHNICOLOR IN ALL ITS WARMTH AND BRILLIANCE, BRINGING NEW HIGH STANDARDS OF PRODUCTION EXCELLENCE IN COLOR-BALANCE AND HIGH-LEVEL STUDIO LIGHTING.

NATIONAL CARBON ENGINEERS REPEATEDLY IMPROVE "NATIONAL" STUDIO CARBONS...INCREASE THEIR POWER AND EFFICIENCY FOR STILL GREATER COVERAGE, DEPTH PERSPECTIVE, PENETRATION AND DIMENSIONAL CONTROL.

TODAY...**NATIONAL CARBON** RESEARCH LOOKS FORWARD TO GREAT, NEW DEVELOPMENTS IN THE FILM INDUSTRY...WIDE SCREEN...3-D...MULTIPLE CAMERA TECHNIQUES. **NATIONAL CARBON** IS READY WITH THE LIGHT FOR ANY JOB.



THE "NATIONAL" CARBON ARC . . . NOTHING BRIGHTER UNDER THE SUN

The term "National" is a registered trade mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation, *30 East 42nd Street, New York 17, New York*

District Sales Offices Atlanta, Chicago Dallas, Kansas City, New York, Pittsburgh, San Francisco

IN CANADA: National Carbon Limited Montreal, Toronto, Winnipeg

THE MOTION PICTURE Research Council 3-D calculator, which enables a cameraman or his assistant to rapidly determine proper camera settings to achieve the perspective and stereoscopic depth necessary to acceptable 3-D cinematography

The Motion Picture Research Council 3-D Calculator

By ARMIN J HILL

Staff Physicist, Motion Picture Research Council Hollywood

THREE-DIMENSIONAL or stereoscopic photography has certainly given the cameraman a new dimension in which to work. In a very real sense he has become a sculptor instead of a painter. His work now has a "plasticity" and realism far beyond what can be realized with "flat" photography. If he has suitable camera equipment, this new dimension is completely under his control. He will be able to obtain exactly the results he wishes—at least as they will be viewed from the best positions in the theater. He must, of course, have equipment which can do what he wants done, and which will not continuously be imposing its limitations upon his decisions. Then, of course, he must know how to control this equipment in such a way as to obtain the desired results.

Stereoscopic cameras, generally, have two controls in addition to those found on other motion picture cameras, and these two govern the third dimensional effects which can be obtained. One of these controls the "convergence" or the direction in which the cameras point. The other adjusts the "interaxial spacing" or the distance between the two lenses.

Many still stereoscopic cameras have lens axes parallel. There is then no need for the photographer to worry about convergence. However an equivalent of convergence is introduced in the printing and mounting of the stereoscopic pair. There are many reasons for not following this method in motion picture photography among them being the desirability of keeping the control of convergence directly in the hands of the cameraman. Therefore it is now general practice to have this control on the camera, and to process and project the picture pairs in such a manner that the "plane of convergence" in front of the camera coincides with the plane of the screen in the theater.

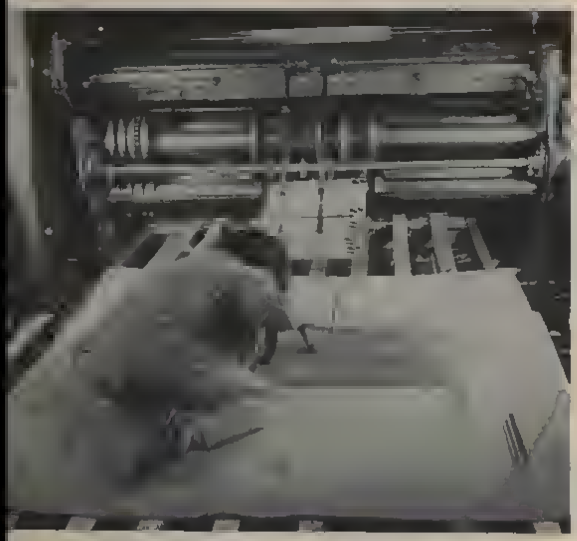
MAURY GERTSMAN, ASC, (center) uses the Research Council calculator as a quick means of determining proper convergence and interaxial settings when shooting with Universal-International's 3-D camera—shown here on set of U-I's "The Glass Web," starring Edward G Robinson

Essentially the convergence fixes the position of the scene relative to the "window" or plane of the screen in the theater. For this reason the position of the plane of convergence must be known in order to obtain the best composition in the set. Furthermore, any objects which are between the camera and this plane will appear forescreen in the theater, and must receive special consideration if they are not to appear unnatural in the projected scene.

The control of the depth dimension is primarily in the interaxial spacing. When correctly set, perspective and stereoscopic depth are balanced. Figures appear to have natural proportions, and the depth effect generally is natural and pleasing. However, distortions may be desirable for special effects. An increased interaxial spacing, for example, will make the figures appear "stretched" or elongated in depth. They may also appear to be diminished in size. Stereoscopic depth carries back farther into the scene than would be expected for a judgement of perspective only. Therefore people moving away from the camera appear to move faster than normal and decrease in size too rapidly.

On the other hand, decreasing the interaxial spacing in general makes

(Continued on Page 398)



FILMING a unique dolly shot for "Packaging . . . the Third Dimension" with a Bolex 3-D camera mounted on conveyor belt. Camera and operator move progressively away from machine as folded cartons emerge from it and move toward him

FRAME ENLARGEMENT of the Bolex 3-D film, showing the twin stereo images as they appear in the space of a single frame of 16mm film. The projected 3-D picture is almost square in format and requires Polaroid glasses for viewing by spectators

3-D In Industrial Film Production

Using Bolex Stereo, Acodemy Film Productions, Inc., is moking 16mm industriol ond business films in three-dimension ond color.

By BERNARD HOWARD
President, Acodemy Film Production, Inc., Chicogo

A THREE-DIMENSIONAL motion picture in color and sound, believed to be the first 16mm industrial or business film in 3-D exhibited anywhere was given its premiere showing recently by the sponsor, Stone Container Corporation, at the opening of the National Packaging Exposition in Chicago.

The production, "Packaging . . . the Third Dimension," takes the viewer on a tour of the Stone Container plant, shows how corrugated boxes are designed, formed, printed and used.

The film was produced by Academy Film Productions, Inc., makers of industrial and television films. It was photographed with a Bolex 16mm camera fitted with the new Bolex Stereo attachment. This method employs but a single 16mm film on which the dual images appear side by side in the space of a conventional single frame. The pictures, which are almost square in format, are screened with a single 16mm projector equipped with the Bolex 3-D projection lens. This method differs from conventional Hollywood 3-D systems which employ two cameras, two films, and two synchronized projectors. As with Hollywood 3-D feature films, "Packaging . . . the Third Demension" requires Polaroid glasses for viewing.

Before beginning the production, we had experimented for a number of months with Bolex stereo before attempting to interest a client in making a 3-D film. We had found the Bolex system extremely practical—in my opinion the only practical and economical method devised thus far for making three-dimensional 16mm non-theatrical motion pictures.

With Bolex stereo there are none of the problems of working with two films and two cameras, of interlocking two projectors, of trying to match brightness with two projectors, etc.

During production, our greatest problem, perhaps, was light. Like every producer of 3-D films, we had to consider

the loss of light occurring in projection due to the Polaroid viewers. Also, there was the matter of the maximum f/2.8 opening of the Bolex Stereo taking lens. And finally, we had also to consider the relatively slow speed of Commercial Kodachrome film.

To add to all this, we couldn't draw as much current as we wanted from the power lines of our client's plant for fear of reducing the current required to operate the company's giant box making machinery. Nor could we use a generator within the plant because of the exhaust fumes. And we had to operate too far from any street where a cable might be run to a portable power generator.

Complicating the situation further was the Bolex stereo taking lens. It offers tremendous advantages in that it is fixed focus: everything from 3½ feet to infinity is sharp. And no follow focus problems. But, when using this lens in a huge factory having tremendous depth, one must either block off or black off—block off the shooting area to confine the shot, or black off the background to hide it, or light it up.

The client insisted that we show as many machinery units as possible in each shot of packaging production. It became our problem then to picture in 3-D the *vastness* of the Stone Container operation. To do this, we could neither block off or black off the machines. We had to light 'em up!

In its Chicago plant, Stone has an unusual line of five large printer-slotters. These machines print and slot corrugated boxes, ready for folding, and stretch across an area of approximately 175 feet. The big problem here was that we couldn't use any overhead light, and to use floor lamps alone would not give us sufficient coverage. The client compromised and permitted us to block off two of the machines, materially reducing the amount of area we had to light. The scene now comprised three machines and a wall for background.

To light it we brought in two 10,000 watt projection lamps. These were mounted near the camera and set to project light on the two most distant machines. The machines closer to the camera were lit with our regular lights—7 hunch-lights using reflector spots and giving 3,000 watts of light each.

Another major lighting problem was encountered when we moved to the company's huge paper roll room 40 feet high, 80 feet wide, and 300 feet in length. Here were stored about 2000 rolls of paper, weighing close to 7000 pounds each. Here was to be staged one of our most dramatic shots —the title and opening shot of the picture. The client's art department had fashioned the words "The Third Dimension" in raised letters painted yellow, and mounted them on the side of one of the huge rolls of paper. Because this was to be the opening shot of the film, we wanted it to embody everything that 3-D could give it—projection beyond the stereo frame and depth.

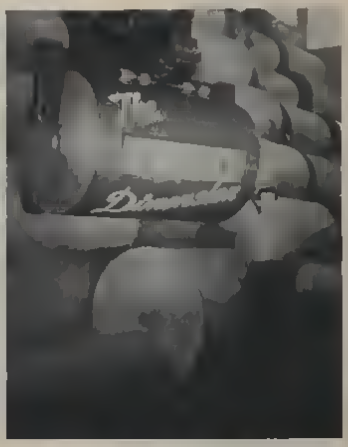
The operator of the huge overhead crane was to come zooming down a valley of 25-foot high stacks of paper with

(Continued on Page 400)

BACKGROUND sound effects for the production were recorded on quarter-inch magnetic tape. Checking the sound volume is author Bernard Hoverd, who directed the picture. Looking on is cameraman Stan Vrba.

THE BOLEX camera equipped with the Stereo attachment is mounted high on a perolled for a long shot.

TYPICAL lighting setup for a medium shot of a printer operation. Regular 110-v current supply was used for lights.



NOVEL setup for opening title of picture. On screen, roll of paper drops through the stereo frame into audience.

Filming TV Westerns In Real Western Locales

Old-west museum provides story idea for unique TV series being produced in Tucson, Arizona.

By CHARLES W HERBERT, A S C

BETWEEN TAKES for "King of Tucson," first in a new TV series, actor Dick Arlen, who plays Rawhide Riley, relates an experience with director of photography Fred Jackman, Jr., ASC

ON LOCATION at Old Tucson movie set constructed earlier by Columbia Pictures outside Tucson, director Sam White (under umbrella) rehearses a scene for "King of Tucson"

REFLECTORS are used here to augment sunlight in shooting climactic action of rangers attacking villian's hideout. Locations such as this are but a short drive from Tucson, Arizona

LAST MONTH, an enterprising film production crew braved temperatures ranging up to 125 degrees daily to photograph the second in a series of new TV films in Tucson, Arizona.

This new western-picture-making activity is not a Hollywood enterprise, but a local one developed by a group of Tucson men who believe in the future of Arizona and particularly Tucson as a picture-making center for film stories having a western locale.

During the years the motion picture industry was growing to major proportions, the vast opportunities in the new entertainment field were being considered also by others beyond the con-

fines of Hollywood. Embryonic producers in other western states and communities began to make a bid for a slice of the motion picture business, but few if any ever got beyond the organizational and trial stages.

Arizona, because of its wealth of scenic location sites and its climate has shared in the Hollywood production growth as a locale for many "westerns," and while some sporadic local production was begun, it remained for television to give new impetus to film production in Arizona.

Today, Tucson, Arizona, is again in the motion picture limelight as Rawhide Riley Productions of that city buzzes with activity producing its first series of six half-hour westerns for the video screen. Heading this new TV film company in association with this writer is Tom Bailey, who has been turning out western fiction and factual stories for "pulps" for many years, using Tucson as a base for pleasant winter operations. Bailey knows the country and the people, and he knows there is a great amount of subject matter right at hand, easy to develop into film stories.

In an earlier association with this writer, producing quarter-hour documentaries, Bailey's trail led to many far corners of the state. Two years ago when we decided to enter film production with a TV series, we began a search for "the peg" on which to hang the series—something that had a simple but plausible tie-in for each episode. Considering how fast television can eat up films, the "peg" had to be a solid one—one that would endure indefinitely.

We found just what we had been searching for one day when we walked into the Barbershop Museum of the late Val Kimbrough at Benson, Arizona. Kimbrough had been a real westerner—a cowboy and rodeo hand. But an unlucky break put him on the ground for keeps, and he took up barbering as an easy way to make a living.

Earlier he had become a great collector of Indian relics and mementos of early-day western life. Now in his spare time he continued to explore the surrounding country for relics. He put his prized collection on display in his barber shop. It soon outgrew a small showcase and began to spread over one wall of the shop. Kimbrough began to pick up relics of old pioneer days from surrounding ranches; he decided he would collect and preserve these mute reminders of early-day history along with his Indian relics. His museum was fast becoming famous and people now were coming to him with valuable items they wished to contribute to the collection.

There was an interesting history behind almost every relic, be it pistol, spur, arrowhead, etc.—things that often become a focal point in the average western story. Here, then, was the fountainhead from which each tale in our TV series should spring. We saw the general pattern as follows: We open each story in the Barbershop Museum where on the walls are all kinds of guns, spurs, rifles, saddles, ox yokes, etc. A greenhorn kid comes in for a haircut. He singles out one of the relics—a pair of pearl handled revolvers—and asks about them. The barber begins his yarn and the scene dissolves into the first scene of the story. When it ends and the barber releases his youthful customer from the chair, he says: "Next time you come in I'll tell you a story about that pair of spurs up there that will really make your hair stand on end!" This line reminds that there is another story to come the following week, and serves to build interest in the series.

So much for the story line.

Raymond Hatton plays the barber and Richard Arlen plays the role of the hero, Rawhide Riley. Supporting them are Larry Olsen, Leonard Penn, Paul Howard, and a score of Tucson local talent.

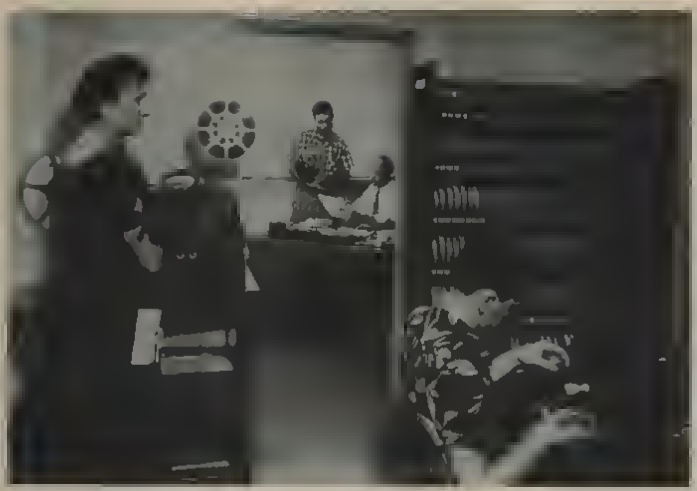
Fred Jackman, Jr., ASC. is director of photography, assisted by a staff of

(Continued on Page 396)

EACH EPISODE in "Rawhide Riley" TV film series begins in this early-day Barbershop Museum at Benson, Arizona. In role of barber is Raymond Hatton, who spins yarns about the different museum pieces on display in his shop.

THERE'S A thrilling story connected with every item in this vast collection in the Barbershop Museum, and these furnish endless material for the "Rawhide Riley" series. At close of each episode, the barber invites his customer to return again, promising to tell a more interesting story about still another museum piece.

—Western Ways Photos



A BUSY MOMENT in the WTVJ newsroom. The librarian screens film with a S&H projector, while the editor works on a news story. In the background a cameraman talks with the news writer and gives him facts on the filmed story.

NEWS DIRECTOR of WTVJ's award-winning news department is Ralph Renick. A University of Miami graduate, Renick was first to receive the H. V. Kaltenborn Fellowship awarded for research in the communications field.

Covering Spot News For Television

WTVJ, Miami, has won two national awards for TV news coverage. To date the station has turned out almost a million feet of 16mm newsreel film.

By RALPH RENICK
News Director, WTVJ, Miami, Fla.

A GREEN AND WHITE sedan moves through the streets of metropolitan Miami. Suddenly through the car radio speaker, a voice says. "Car 975, a '317' at Flagler Street and 18th Avenue." Its a code police call which the sedan is equipped to receive.

The driver quickly reaches down and turns a knob on the dashboard. Immediately a red light atop the vehicle starts to flash. The driver steps on the accelerator and within minutes he comes to a stop at Flagler and 18th.

At the intersection are two automobiles, twisted and torn out of shape. A bicycle is wedged underneath one of the cars. Two boys lie sprawled on the pavement with deep gashes in their legs and arms. Bystanders watch as emergency workers begin first aid treatment.

A man jumps out of the sedan with the flashing red light. In his hand is a 16mm camera. He begins taking pictures, filming the happening for Miami's television station WTVJ.

The presence of the news cameraman at the scene of the wreck is no accident.

Two WTVJ news cars equipped with police radios enable the station's cameramen to be on-the-spot at Miami news events within minutes after police or fire departments are notified of the happening.

Each vehicle is assigned a regular squad car number by Miami's Division of Communications. Whenever police or firemen are summoned to any major happening in Greater Miami, a special call is dispatched via radio to car 975 or 976. Those numbers are given WTVJ's news-gathering vehicles.

The station's coverage of local and state events has been recognized locally and nationally. Video viewers in south Florida look to channel 4 to supply them with motion picture coverage of the day's happenings.

Nationally, WTVJ was selected in 1952 by the National Association of Radio News Directors (now the Radio Television News Directors Association) as the station having the best TV news operation. In 1951, that same organization gave WTVJ a distinguished achievement award for television news.

Why the awards? What makes the Miami operation tick? The answer to those questions may be found in the three factors that are responsible for the tremendous success of television news at WTVJ:

(1) The concentration on filming "spot" news. Features are strictly secondary items used to achieve balance on news programs

(2) Intelligent planning. Knowing in advance exactly what you want filmed means a great saving in money, and also provides more effective pictorial news stories.

(3) Enlightened management — station operators who believe TV news programs perform a real service to the viewers and that this community public service offsets the non-profit nature of a large efficient news operation.

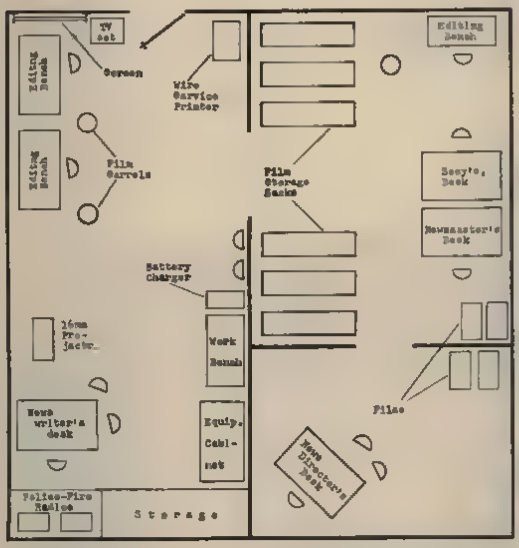
Of these factors, spot news coverage is by far the most important. One of the chief critics of many TV news presentations is that many stations present an overabundance of feature material and fail to pictorialize the real news happenings of the day.

Naturally, those unpredictable events that fall into the spot news category are often terminated in a matter of minutes. Getting a cameraman to the scene in a hurry usually means the difference between getting or missing the story. Thus, a thorough communications setup along with development of hundreds of news "contacts" is essential.

Besides police radios in the two news cars, two other radios are located in the station newsroom. Staff members monitor these calls along with cameramen cruising in the vehicles. Here also, a separate radio speaker is connected directly to the Miami Fire Department by a leased telephone line.

Close liaison with Miami police is obtained by means of a unique tie-up. Each WTVJ news car is also an "Accident Education Car." In addition to their regular assignments news department cameramen film vehicular accidents, which are later shown on a series of four police traffic safety, tele-

(Continued on Page 395)



FLOOR PLAN of WTVJ's TV newsreel department. Three staff and 4 contributor cameramen furnish material for daily newsreel. Film processing lab and printer rooms occupy additional quarters

NEWS CAMERAMAN Jack Embry with Bell & Howell 16mm camera and Frezzo-lite portable lighting equipment prepares to leave on an assignment. Cars, which are equipped to receive all police calls, are donated by a local car dealer in exchange for advertising

AT SCENE of an automobile wreck, WTVJ's cameraman is on hand to shoot a record of the action which will be televised the same evening. Footage also is used on a safety program telecast by the station.

HERE WTVJ's news cameraman uses an Auricon-Pro 16mm sound camera to record a luncheon-meeting speech of Governor Herman Talmadge. All film is processed by station, using Bridgamatic equipment.

A GLIMPSE behind the scenes of one of the most complete special effects departments outside a major studio. Veteran cinematographer Ray Mercer (right) aids in planning miniature shot.

The Function of Special Effects In Today's Motion Pictures

Special effects give high-budget luster to low-budget productions. In Hollywood, this service is supplied independent producers by studios like Ray Mercer & Co.

By ARTHUR ROWAN

WERE IT NOT FOR the independent special effects laboratory, a great many films would not have the cinematic embellishments which today mark the best professional motion pictures. This is especially true of advertising and program films for television, and feature films made by independent producers.

The reason is that few if any independent producers not affiliated with a major studio can afford to establish and maintain a complete special effects department. Instead, they turn such specialized work over to professional independent labs, such as that of Ray Mercer & Company, Hollywood.

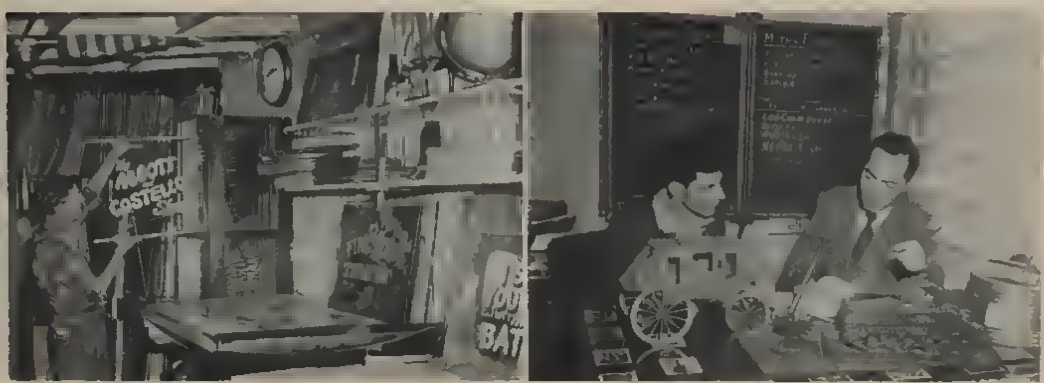
By employing certain effects, the producer often can materially reduce costs. By using a single optical effect, for example, it is possible to save the cost of sending a camera crew to distant points to photograph a needed sequence. More important, perhaps, is the way optical effects are being used to condense and at the same time step up the quality of TV spot announcements. Today, almost every TV ad film or spot announcement employs special effects.

The function of the special effects laboratory is to create effects in a film which otherwise cannot be done at the time of photography. These include fades and dissolves, which are much smoother forms of transition than direct cuts. Wipes and trick effects are employed to create the desired pace in a picture; they are used in a number of ways in order to gain smooth progression from scene to scene without affecting audience interest.

Some trick effects are employed to

(Continued on Page 393)

MESCES title dept. (lower left) caters to almost every major producer of TV films in Hollywood. Pictured is title card storage room. Lower right: Mercer's aide, Mort Stein (right) discusses use of miniatures in a TV spot announcement with company artist. Listed on board at rear are effects and title orders in work.



EASTMAN

PROFSSIONAL

MOTION PICTURES

FILMS

W. J. GERMAN, Inc.

Fort Lee Chicago Hollywood

EVER-CHANGING light conditions made constant vigilance a necessity to insure even exposures when shooting on location in London. Here the author (center) readies the camera while Technicolor cameramen Hal Young (left) and director Melvin Frank check light falling on scene.

Shooting 'Second Unit' In Europe

Some of the experiences encountered by the camera crew that photographed scenes in London and Zurich for Paramount's "Knock On Wood."

By WM. N. WILLIAMS, ASC

WHENEVER A FEATURE production calls for substantial filming in two widely separated locations, it is common practice for the studio to split the production unit into two groups. Very often the second unit crew has the most challenging assignment, although not necessarily the most important.

This is especially true where the second-unit is working away from the studio, and particularly when in some foreign country. Here the cinematographer works without the advantages of unlimited studio equipment and personnel; and when he meets with unexpected problems, as he invariably does, the success of the whole second-unit operation often calls for ingenuity and resourcefulness rarely demanded of the camera crew when shooting on the home lot.

This was true of the assignment we recently completed in Europe, where I directed second-unit photography for Paramount's forthcoming Technicolor production, "Knock On Wood," starring Mai Zetterling and Danny Kaye. Obliged for reasons of economy to travel light, we didn't have the booster lighting equipment nor the number of reflectors we'd normally use in Hollywood. And this proved a pretty rough situation when shooting exteriors in London, where fog and overcast is ever-present. Yet we managed to achieve good results.

The sequences on our schedule were filmed in London and in Zurich, Switzerland. In London, we had just one day in which to select locations. The impending Coronation posed two major problems. First, all Technicolor cameras in the British Isles had been

(Continued on Page 390)

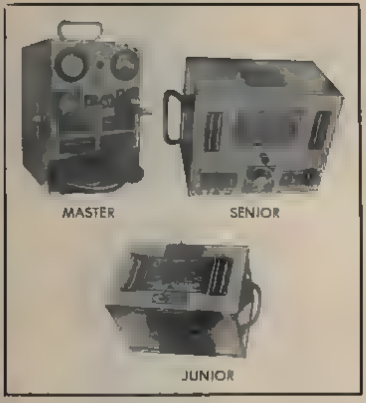
DIRECTOR of photography Williams (right) lines up a shot on location near London with Mai Zetterling and Jon Pertwee, who doubled for Danny Kaye.

INTERESTED onlookers gathered around camera, partly concealed under canvas shelter (center, background) when company was shooting scenes inside London's Waterloo railway station.

NEW AND USED EQUIPMENT

FOR MOTION PICTURE & TV FILM PRODUCTION

Calartran Converters



High powered studio illumination from ordinary house current.

OPERATION: The Calartran is an electrical device which increases the efficiency of ordinary 110-115 volt bulbs by 180%. The PAR 38 150w bulb, which is recommended here will give MORE photographic light than a #4 photoflood or TWICE the light of a 500-750 w spotlight.

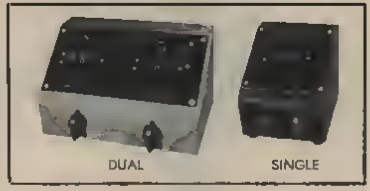
CURRENT CONSUMPTION. A #4 photoflood requires 9.7 amperes whereas a PAR 38 and Calartran needs only 2.5 amps as and gives more light than the photoflood. Three standard 1000w bulbs will blow a 20 amp house fuse but the Calartran and SEVEN PAR 38 150w bulbs will not blow out a 20 amp fuse. AMAZING BUT TRUE . . . COLORTRANS DELIVER 3200° and 3450° KELVIN COLOR CORRECT LIGHT. JUNIOR CONVERTER 6 receptacles 2500w output $48.75

SENIOR CONVERTER 6 receptacles self fused 5000w output $76.50

MASTER MODEL CONVERTER 12 receptacles self fused with AMMETER, KELVIN METER, Kelvin control 6 position switch. Remote control switch $135.00

Write for brochure

F & B Film Footage Counter



- ★ DUAL model counts 16mm and 35mm seperately or together
- ★ Two switch positions—SYNC for synchronous interlock with projector recorder dubber, etc. LINE for manual control
- ★ Special built in plug-in receptacle for accessory equipment
- ★ High torque sync motors with nylon gears and special lubricants for quiet, smooth drive
- ★ Accessories will include interlocking time counter (minutes and seconds) and reading light
- ★ All counters are resetable
- ★ 110 V. 60 cycle or to special order

DUAL MODEL (specify 16mm or 35mm) $150.00
SINGLE MODEL (specify 16mm or 35mm) 75.00

Write For Brochure

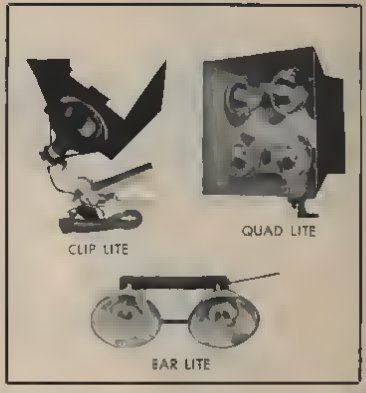
F & B Rental Equipment

35mm & 16mm

MITCHELL CAMERAS, 16mm NC BNC
AURICON SUPER 1200 SOUND CAMERA
AURICON PRO, CINEVOICE, FILMOS
MAURER 16, ARRIFLEX 16 & 35
EYEMOS, CINE KODAK SPECIALS
MOVIOLAS 16 & 35, SYNCHRONIZERS
SYNC RECORDERS, SYNC PROJECTORS
SOUND READERS, HOT SPLICERS, DOLLIES
BLIMPS, MIKE BOOMS, TRIPODS, ZOOM LENSES
BARDWELL McALISTER LIGHTS, COLORTRANS

Write For Price Lists

F & B Custom-Built Lights



F & B QUAD-LITE

Holds 4 lamps. 4 individually switches. Strong lite weight aluminum construction. Ventilated. Tilting yoke, 25 ft #14 cable with Hubbell plug. Fits 5/8 M stand. Very rugged and portable. Can be used with Colortran converters. $45.00
Carrying case—hold 2 Quads and 2 stands (fibre) $25.00

F & B BAR-LITE

Newsreel type liter bar for hand held operation. Individually fused; switches for 110 V or 220 V operation. Rugged lightweight aluminum construction. With 25 ft cable $50.00

F & B CLIP-LITE WITH BARN DOORS

Invaluable accessory light. Clips anywhere. Can be used with Colortran. Barn doors and revolves accommodates diffusers. With 25 ft cable switch $15.00

F & B MOTION PICTURE TIMERS

CLOCK TIMER—large face reads minutes seconds and 16 & 35mm footage reels $14.95

STOPWATCH TIMER—continuous or reset 16 & 35mm footage $18.95

WRISTWATCH TIMER — same as stopwatch 17 jewels luminous $34.50

All F & B Timers Fully Guaranteed

PORTABLE VOLTAGE BOOSTER

Portable line voltage booster. Model V-15, designed for use where line voltage may be below normal. Provides rated performance from any 110 V device requiring 1500 watts. Records actual line and load voltage. Switch increases voltage one step. Can raise 85 volts to 120 volts with 1500 watt load. Weight about 10 pounds $59.50

EXTREME WIDE ANGLE ANGENIEUX RETROFOCUS LENSES

9.5mm f2.2 in 16mm 'C' mount
18.5mm f2.2 for all 35mm cameras

Write For Brochure

F & B 600-Ft. Magazine

for Auricon Cinevoice Camera

- Takes 100 ft & 200 ft daylite spools also 400 ft, 600 ft rolls on cores
- Absolutely noiseless auxiliary takeup motor, velvet action friction clutch
- Camera insert plate insures smooth, steady film movement and excellent sound
- Camera not cut up. Can be changed back to original form and used in 2 minutes.
- Wrinkle finish matches camera
- Manufacturer's one year guarantee

Write for Brochure

AURICON CAMERAS

AURICON 16mm sound on film cameras are ideal working tools for the production of Television Newsreels, film commercials, dramatic inserts or local film programs. Hi fidelity sound reproduction together with excellent rock-steady film movement combine to produce high quality sound film which has been praised by all TV networks.

Auricons are always available at F&B either in NEW Guaranteed Used condition

AURICON CINEVOICE, NEW, complete	$695.00
AURICON CINEVOICE, used, complete	525.00
CINEVOICE with three lens turret, NEW	784.00
CINEVOICE with three lens turret, used	575.00
CINEVOICE with 600 ft mag conv., and three lens turret used	975.00
AURICON PRO per finder NEW complete	1536.40
AURICON PRO, per finder used complete	1075.00
AURICON SUPER 1200 NEW & USED	AVAILABLE

Write for literature

FLORMAN & BABB
70 West 45th Street, New York 19, N. Y.
Phone: Murray Hill 2-2928
Cable Address—FLORBABB, N. Y.

F&B HAS A COMPLETE STOCK OF NEW AND USED CAMERAS, PRODUCTION, LIGHTING, EDITING & LABORATORY EQUIPMENT

Visit our new, larger showroom or WRITE—WIRE—PHONE

EVERY ITEM SOLD IS MONEYBACK GUARANTEED

WE BUY — SELL — RENT

THE COMPLETE Elgeet Cine Stereo System includes camera attachment (lower left), finder attachment, projection lens with necessary adapter, metalized projection screen, and 8 pairs of Polaroid viewing glasses.

VIEWFINDER unit slips over front element of camera finder, thus adapting it to stereo filming. Here, also, the Elgeet 3-D attachment is shown mounted in place of regular lens

Elgeet Stereo Attachments Fit Most 16mm Cameras and Projectors

Newest 3-D attachments now make it possible for almost every 16mm cameraist to film and show stereo movies in monochrome or color.

By JOHN FORBES

ELGEET 3-D units will fit just about every make and model 16mm camera and projector, and without alterations to either.

ADAPTER sleeves insure correct fit of Elgeet 3-D projection lens when used on most standard 16mm projectors.

THE NEWEST ATTACHMENT, which enables 16mm camera owners to make stereo movies, offers the advantage that it is adaptable to any 16mm cine camera that uses C-mount lens—which includes just about every popular make and model. Thus if you own a Bell & Howell, Eastman, Victor, DeJur, Pathe, or Keystone 16mm camera having a demountable C-mount lens, you can employ the new Elgeet Cine Stereo System with your camera to film movies in 3-D in black-and-white or color. And you can show them with your regular projector. As with the Elgeet 3-D camera unit, the company's 3-D projection unit fits just about any 16mm projector, too. Polaroid viewing glasses are required for viewing the projected pictures.

A stereo system for 16mm amateur movies, to satisfy the broadest range of possible users, must meet two basic requirements—it must be as easy to use as normal two-dimensional lenses, and it must be within the financial means of the average amateur. The Elgeet Optical Company, Inc., has met these requirements without sacrificing the quality demanded by the most critical advanced amateur.

The heart of the new Elgeet Cine-Stereo System is, of course, the taking lens. It consists of a 6-element lens system rated at 13mm f/2.8. Light enters through two openings in the front of the housing and is split by a rhomboid prism assembly before passing through the lens system, forming two images

(Continued on Page 394)

For your most challenging assignments . . .

. . . the world's finest lens series

BALTAR

B&L 8mm and 16mm Animar Lenses. . .the series you can recommend to your friends with confidence for professional quality in their home movies. At all Authorized Animar Dealers.

To achieve unsurpassed image quality in studio, news and industrial work, leading cinematographers the world over choose Baltar —the professional standard. This complete series, in eight focal lengths, more than satisfies your strictest requirements for correction and definition, in color and black-and-white 35mm films. All lenses have air-to-glass surfaces Balcoted for full tonal rendition and brilliance. Specify Baltar Lenses for your finest work. Order from your professional camera manufacturer.

1853 1953 INTO A NEW CENTURY OF OPTICAL PROGRESS
BAUSCH & LOMB CENTENNIAL

BAUSCH & LOMB

OPTICAL COMPANY B&L ROCHESTER 2, N. Y.

TYPICAL SCENE during shooting of "Tense Moment," author's recent 16mm production. Bob Buckett (left) monitors sound while Bill Garrod (behind camera) focuses on action. Author (foreground) is discussing shot with script-girl, Blanche Smith.

It Takes More Than A Camera

Author's latest effort in story film production illustrates how important are friendly assistance and careful pre-planning in making serious amateur movies.

By ARTHUR H SMITH

AS AN ADVANCED amateur movie maker, I am dedicated to making serious 16mm films based on carefully-planned scripts. "Tense Moment," my most recent effort, is an example. One thing that I have learned in making films such as this is that "perfection" as we seek it is never attained. No matter how well a picture seems to turn out, careful analysis shows it could have been done better. It sometimes takes a long time to completely lose the bad habits we acquire in our early days of amateur movie making.

Whereas I never used a tripod when first I started shooting 25 years ago, today I never make a shot without the camera on a tripod. Today, I'm not niggardly with film. Whereas in the past I used to let every scene go with a single take, now I shoot a ratio of about 3 to 1. Often a scene is re-shot 5 or 6 times in an effort to attain perfection. A costly practice—but a good habit where quality results are desired.

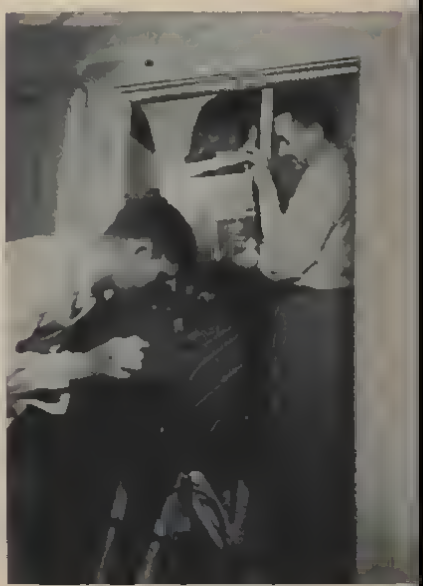
As the amount of equipment used increased, the need for assistance in making each new film also increased. In the beginning, all that I needed was a few "actors." In my latest film "Tense Moment," there were eighteen parts to fill. The leading roles were cast with people who had been trained in dramatic work. On the production staff was a cameraman, an assistant cameraman, a sound recordist, a script girl, and two assistants to hold slates, reflectors, move lighting equipment, handle the mike boom, etc.

As with so many amateur films there could have been a better exposure used here, better composition there, or a better match in pictorial continuity as regards light intensity and sound. I am my own worst critic and feel that I can not write dialogue worth a torn sprocket hole. The only thing that can be said for certain is that this film is better than my last.

There is one thing that is a drawback to filming amateur story films and that is the attempt to crowd too much work in too little time. For "Tense Moment" I had originally intended to use my home for most of the settings, and had planned to have all the equipment and lights set up for any given shooting-day before the arrival of my cast and staff. However, just before starting to shoot one of my friends offered the use of his home which suited the action much better. To avoid disturbing my friend's home any more than necessary, five shooting days were compressed into four. This meant shooting 30 to 40 sound shots each day.

It took eight shooting days of six to eight hours each to film the bulk of the shots. Additional time was spent making titles and inserts. Fifty-six hours were needed to edit the film.

Equipment used was a Cine-Special camera with sync-motor drive, an Auri-



SHOOTING in tight quarters was a common problem when filming interiors in actual indoor locales. Here the assistant holds clapstick and slate while cameraman prepares to shoot scene.

con blimp. Universal gear head tripod, Auricon RT-80 film recorder, 2000-watt Junior spot, 5 baby spots, 2 No. 4 photoflood double broads, a homemade dolly, and a microphone boom. A clapstick slate board was used to mark the shots as an aid to syncing the picture and track.

Most of the action of "Tense Moment" takes place in a darkened house, hence was shot in low key—which becomes progressively lower as the plot develops. Therefore only a few of the lighting units were in use at any one time. For various effects in lighting, simple cardboard cutouts on wooden frames were placed in front of the spotlights. A venetian blind effect was obtained in two different ways. One setup had the Junior spot outside the house shining through actual venetian blinds. Another time a frame covered with wooden slats was placed in front of a Baby spot. In most cases the source of natural lighting was considered when placing lights. This method makes it easier and quicker to figure out and light the set. For the interior low-key shots, exposure was read at the "hotest" part of the scene and the lens reduced one stop. This resulted in black shadows which fitted the mood of the film.

The plot concerns an escaped killer who is identified to the audience within the first minute of the picture. He succeeds in killing two women and corners a third in an empty house. It is the action showing how this third girl attempts to hide, is trapped and locked in an attic, is almost murdered, but through quick thinking foils her attacker, that makes for the climatic ending of the picture.

(Continued on Page 388)

RUNNING measuring tape on every setup insured needle-sharp focus. While Bob Buckelt measures distance for focus, script-girl checks actress Toni Gale on her dialogue.

AMERICAN CINEMATOGRAPHER

Announces

the first

3-D FILM FESTIVAL

For

16mm Stereoscopic Motion Pictures

JANUARY 4 - 5 - 6

1954

HOLLYWOOD

CALIF.

Participation in this festival is open to all makers of amateur, semi-professional, and professional 16mm single-film three-dimensional motion pictures, black-and-white or color. Those whose films are accepted for Festival screenings will receive the distinguished American Cinematographer Merit Filming Award.

ENTRIES ACCEPTED AFTER OCTOBER 1, 1953
CLOSING DATE FOR ENTRIES—DECEMBER 1, 1953

Of interest to MOVIE AMATEURS

Movie amateurs may convert their silent 16mm films to sound free of charge during August, September and October, when Bell & Howell Company will apply its magnetic Soundstripe free to 400 feet or less of any customer's 16 mm film, when sent in by an authorized B&H dealer.

Soundstripe, when applied to edge of 16mm film enables movie makers to record their own commentary and music on the film as it is projected by the Filmosound 202 magnetic recording projector.

•

The sixth annual International Amateur Film Festival of Cannes, France, will be held at the Palais des Festivals from September 5th to 15th All makers of 8mm, 9½mm, and 16mm films may participate. For information, write: Secretariat du Festival International du Film Amateur, 20 Boulevard de Lorraine, Cannes (A.M.), France.

•

New resolution test charts devised by the National Bureau of Standards provide the amateur movie maker with an objective means for testing and rating the lenses of his camera Charts are available in two values of contrast, each containing 12 different patterns covering a wide range of line widths.

Test charts are available from the Supt of Documents, U. S Government Prtg. Office, Washington 25, D. C.

•

"How-to-do-it" clinics on recording magnetic sound movies will be held by Bell & Howell Company in seven cities (Detroit, Cleveland, Pittsburgh, Boston, Los Angeles, San Francisco, and Salt Lake City) during September and October.

Movie makers attending the clinics will learn how to convert 16mm silent film shot at 16 fps to sound movies The newest accessories for increasing the versatility of magnetic recording will be demonstrated, including B&H's new four-channel monitor-mixer for blending voice and musical background.

There will be demonstrations of recording techniques that lend a professional touch to 16mm magnetic sound movies, with tips on simulating sound effects such as lapping of waves, crackling of fire, "telepbone voices," footsteps and the use of commercially available records for special effects.

The clinics will be open to everyone interested in magnetic sound. Contact your Bell & Howell dealer, or write the company at 7100 McCormick Road, Chicago, for date and location of the clinics.

•

Eastman Kodak Company has resumed the publication of *Kodak Movie News*, which is scheduled to be issued bi-monthly to amateur movie makers. It will contain five pages of "how to-do it" information, and one page of full color reproductions of "Good Shots" by amateur movie makers

Readers who would like to receive the publication should write to the Editor, Kodak Movie News, Eastman Kodak Company. Rochester 4, New York.

•

All cine camera lenses made by Wollensak Optical Company containing elements cemented together, are cemented with the best of the thermosetting cements, which are said to be entirely stable throughout the temperature range from −60°F to +160°F. and in all humidity conditions

•

Metropolitan Motion Picture Club, Inc., of New York City, has announced its schedule of amateur movie contests for 1953-1954. There will be three contests in which a total of $375 in cash awards will be given.

Club is one of the few which carefully organizes its contest well in advance, and as a result attracts probably the greatest number of entrants of any strictly cine club competition

Contest chairman is Dr M. L Fielding, 2 Broadway, New York 4, N. Y.

•

American Cinematographer's first 3-D Film Festival has drawn an unusual number of inquiries from abroad. Many ask about eligibility of foreign entries. This is to advise that entries will be accepted from any point on the globe. In all cases, however, the responsibility of getting the film into the hands of the Festival committee rests with the entrant. For one thing, films must be properly shipped and the packages so marked that they will clear customs without difficulty.

TAKES MORE THAN CAMERA

(Continued from Page 387)

An ordinary house cat is an important element in the film, but was hard to control when on the set For a sequence where it was supposed to place its feet on the wall of a closet and meow toward the attic door, a scrap of meat was tied on a string and held above its head out of camera range to obtain the required action. The cat wouldn't act according to script. The out-takes showing cat and the meat scrap became a great source of merriment to the cast and crew Finally, over a hundred feet of film was shot before an acceptable take was secured.

The only problem that might be considered out of the ordinary for amateur film editors was a sequence where two girls carry on a conversation through five different shots while one of the girls is apparently playing the piano. This was accomplished in the following manner The scene was first shot from one angle covering dialogue for the complete sequence. The piano was not actually played during the dialogue shooting. Then each shot was made with its respective dialogue. The dialogue for the complete sequence and the separate shots was recorded on magnetic tape, instead of directly onto film as was the balance of the picture.

The dialogue for this scene was re-recorded twice. First, as dialogue only. Then the second time the complete sequence dialogue was re-recorded with a piano solo from a record dual-channeled, thus supplying background music for the sequence.

In cutting, first the five shots were edited to match the single complete spoken track; then all that was needed was to substitute the dual-channeled sound track for the dialogue track since the clapstick sync mark was on the start of both tracks and served as a cue for matching to the first shot of the sequence.

The first showing of the film was held at a dinner attended by all those who were connected with the production The film is to have a public showing sometime this month, after which it will be entered in amateur contests and be made available for showings at amateur movie clubs in the San Francisco Bay Area.

An innovation for amateur films is the fact that from the out-takes we made a 100-ft. sound-on-film trailer that will be circulated ahead of the film itself to create interest.

The trailer was cut using the A & B rolls technique because of the additional superimposed titles However, since the picture itself is presented in a

(Continued on Page 390)

SWAP YOUR ODD SHOTS

with other readers of American Cinematographer

Need some special footage in 8mm or 16mm, color or black-and white? Got odd footage or stock shots you'd like to swap? Want to shoot local scenes or subjects for another cine amateur? Then tell them about it on the Odd Shot Column

---

Editor:—

I need 16mm Kodachrome footage (preferably single perforated) as follows: 5 feet, including fadein and fadeout of the Mt. Rushmore National Memorial, at 16 fps Footage, same specifications, of a large herd of sheep in motion Will shoot anything in or around Chicago in exchange, or will buy

—Lew M. Jacobsen,
567 Stratford Place,
Chicago 13, Ill

Editor:—

I have 16mm footage in color or monochrome on Indian subjects such as cultural pageants, festivals, places of interest, sporting events, lives of people, etc., for exchange for unexposed film or footage of other subjects.

—N. P Hariharan,
6 First Street,
Sowrashtranagar, Kodambakkam,
Madras 24, India.

Editor.—

Have shots of New York City which have been accumulated over past five years. Each average 25 ft. in length in 16mm black-and-white or panchromatic. List of scenes on request

Can furnish special scenes of New York City to order, in either B&W or color.

—Irving Brody,
239 E 3rd St.,
Brooklyn 18, N Y.

Editor:—

I have sufficient 16mm equipment available to take pictures in most areas of Korea, and have ample opportunity to travel Will be glad to shoot scenes —8mm or 16mm—for any reader Some of my footage has been used on television.

—Robert M. Small
Chaplain, U S.A.
APO 973, 14th Field Hospital.
c/o Postmaster, San Francisco, Calif.

No compromise with *Quality*

to achieve *Economy*

The [illegible]tilization of mode[illegible]-facturing technology has produced a ser[illegible] magnetic fi[illegible] devices distinguished by excellent performon[illegible] and rugged dependability. The amazing spontaneo[illegible] MAGNASYNC as the notional standard clearly paints up the fact that no compromise with quality has been granted.

Maximum portability, extreme light weight and compactness are important features . . . but these are secondary to the prime qualifications of flutter-free motion, wide range response spectrum, high dynamic range, clean, distortion-free sound and maintenance-free operation.

Equipment is now available to the producer at unbelievably low prices!

MAGNASYNC
SYNCHRONOUS
Magnetic FILM RECORDER

Available in:
16mm double perforated film
16mm single perforated film
17½mm

Price: $1275 complete
F.O.B. North Hollywood, Calif.

Send for complete technical data

DISTRIBUTORS

Southwestern
MAGNETIC RECORDERS COMPANY
7120 Melrose Ave., Los Angeles 46, Calif.
WEbster 3-5545

Northeastern
CAMERA EQUIPMENT COMPANY
1600 Broadway, New York 19, New York
Judson 6-1420 Cable Address CINEQUIP

Manufactured by
MAGNASYNC MFG. CO. — P.O. BOX 707 • NORTH HOLLYWOOD, CALIFORNIA

straightforward manner without flashbacks and because it is episodic in nature it was cut with only a picture and track roll. A fade introduces and closes each of the first two sequences. Then a fadein introduces the final sequence. Two or three dissolves serve as time elapse devices and then a fadeout closes the film. Since the fades and dissolves were in silent shots they were made in the camera. It just happened that it was easier to do this than to cut A & B afterward. If using the A & B system would have been to advantage it would have been used since the additional run through the printer at the film lab costs only about 1½ cents per foot.

Speaking of costs the actual cash outlay for making "Tense Moment" was approximately $12 per screen minute. The film runs 25 minutes. Black-and-white film was used because the black shadows which fit the mood of the film are not too easily and satisfactorily photographed in color, since any dark area falls into blackness losing the grey shades. Also color, unless an attempt is made to keep the shades somber, tends to brighten the mood.

Most of the sound effects were taken from sound effect records, but where these were not available, the necessary sounds were created and dubbed in. For instance, the creaking of a staircase was made by pressing heavily on a small stool that was rather the worse for wear and creaked on cue. All the effects were matched in the cutting.

In advanced movie making it is obvious that although one person may develop the idea or plot, prepare a shooting script and direct its transformation into a finished unit, still it requires the combined efforts of a group who will go along with and put up with the originator during his oft-times rather frantic moments. It is to these many friends that I wish to extend my thanks and acknowledge their cooperation and assistance. Space prohibits listing all. "Tense Moment" featured Tomi Gale, James McGill and Kathleen Hodges. On the production and technical staff were; cameraman, William Garrard; assistant, Robert Buckett; script girl, Blanche Smith; and technical assistant, Carl Day and Charles Howard.

SHOOTING 'SECOND UNIT'

(Continued from Page 382)

promised local studios for filming the Coronation. We had arranged to use one camera, but we had to finish and get it back to Technicolor in London by May 26th.

The other problem was the Coronation decorations, which were everywhere. Thus we had to search for camera setups that did not include Coronation bunting and flags; and where this was not possible, we had to remove the decorations temporarily—with official permission, of course.

Gathering together a crew of British film technicians, we began shooting early in May. Several men from Scotland Yard were assigned to our company to keep order and clear the way for us whenever we had to shoot on busy streets.

In London we encountered rain and fog about 80 per cent of the time. Shooting scenes under such conditions was touch and go. But thanks to the British technicians, we soon learned to adjust our operations to those local hazards. These fellows were accustomed to shooting exteriors where little or no sunshine prevails. The method we followed consisted in preparing a setup and rehearsing the scene just as though we were working in bright sunshine; then, when the director gave us the ready signal, we'd watch the sky and study movements of the fog and cloud masses through a filter. There were always two and three separate layers of fog, and they were constantly on the move. Occasionally the movement was such that an opening occurred and

MORE CONVENIENCE with LESS EFFORT

PAR 400' Magazine for Cine Special

Consider the convenience of having 400 feet of film available for instant use as well as the savings of time and effort formerly devoted to changing 100 foot film chambers and you can readily see why the PAR 400 foot magazine is a must for your Cine Special.

The PAR 400 foot magazine is operated by the camera spring motor with a PAR spring take up or by an electric motor drive. It is reversible for backwinding, features a footage counter and permits normal use of the 100 foot film chamber. Both day light loading spools and film on cores of any size up to 400 feet can be used. The entire magazine is quickly and easily removed and can be used with the PAR Reflex Finder Magnifier.

Write for prices and complete information on equipping your Cine Special with a PAR 400 foot magazine

PAR PRODUCTS CORP

926 N. Citrus Ave. Hollywood 38, Calif.

C. ROSS

FOR

LIGHTING EQUIPMENT

Inkie and Arc Lamps including Required Accessories
Generators—Cables—Boards—Boxes

•

Raby Camara Crane—Dollies—Blimps—Geared Heads

•

GRIP EQUIPMENT

FOR LOCATION AND STUDIO

Parallels—Steps—Platform Laddars
Century Stands—Reflectors—Flags—Scrims

•

SOLE EASTERN MOLE-RICHARDSON CO. DISTRIBUTOR

RENTALS • SALES • SERVICE

•

CHARLES ROSS, Inc.

333 WEST 52nd STREET

NEW YORK 19, N.Y. Circle 6-5470-1

TEWE MOTIVEFINDER

—like a "right arm" for the creative MP and TV Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band **Only $75**

Other Versatile Viewfinders — each a honey for the money!

ZOOM DIRECTOR'S FINDER for 16mm and 35mm. . . . 16mm zooms from 13mm to 75mm. 35mm zooms from 25mm to 6". **$15.50**

WATSON Director's type finder, pocket size, with mattes from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. **$35**

ZOOM Finder for Auricon Cine Voice . . . zooms from 15mm to 12". **$40**
Available for Filmo and Eyemo. **$39.50**

ZOOM Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. **$75**
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at $7.50 per set.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

the sun broke through to shine brightly for a minute or so. It was then that we got our shots. The crew had to be on its toes every minute under such conditions.

It was when making dolly and travel shots that the crew was put to the real test. Because of the ever-changing light, dolly shots were made with an assistant altering the lens diaphragm to suit the changes of light. One assistant held a meter on the light and called out the changes in exposure readings as they occurred to another assistant who altered the lens stop accordingly. In this way we maintained constant exposure on every shot made under such conditions. Often we had to shoot at f/1.0 right out in broad daylight. (We were shooting Technicolor 3-strip)—the stop we used when shooting inside the Waterloo rail station, where the only light came from the skylights overhead.

This latter location, incidentally, was an interesting one. The interior decor is quite somber. There are a number of small shops and station concessions which surround the broad esplanade. Here the only help we had in the way of booster light was two small and battered reflectors on stands, each fitted with a No. 4 photoflood lamp.

Usually our shooting day started in the morning at seven o'clock and did not end until dusk—around 8 p.m. One of the most interesting scenes that we filmed was staged on a narrow downtown London street. The action involved a wide range of props and players: no less than 30 small British automobiles in a typical traffic jam, 14 London bobbies, and the usual assortment of pedestrians. Here, with the aid of two inspectors from Scotland Yard to keep interested bystanders in check, we filmed comedy action of Danny Kaye (actually his double, Jon Pertwee) dodging bobbies in and out of traffic in a typical "chase" scene.

Elsewhere, when filming on London streets, where the public might ordinarily interefere with our operations, we adopted a sort of shelter which we used as a "blind" to conceal the camera. This was a framework, about six feet in height, having a rounded top and completely covered with dark brown canvas, except for one side. London utility workers use these to cover manhole openings when working on underground power and telephone lines. Thus, whenever we used one to conceal the camera, most passersby rarely gave it a second look, so accustomed are they to seeing the shelters on London's streets. Few really knew that a motion picture camera crew was busy inside shooting movies. The shelters proved ideal also whenever we had to shoot in the rain.

An interesting sidelight is the fact many of our exterior shots were planned to include some famous London landmark, thus injecting authenticity of locale into the story. For example, in one shot the camera pans to follow a car coming out of an alley and turning down one of the principal streets. We continued to pan and closed the shot with St. Paul's Cathedral looming in the background. Similar treatment followed to include such well-known landmarks as London Bridge, the Parliament buildings, etc. These shots are more convincing than any replicas that might be filmed on a studio backlot.

Except for myself, our camera crew consisted entirely of British technicians. First cameraman was Hal Young, assisted by operator Arthur Grahame. Hugh Salisbury was Technicolor technician. Others were Bert Lott, grip; Archie Dansie and G. Smith, electricians; Jack Bark, props; Albert Cowland, grip; and George Hendry, W. Waldron, H. Turner, and William Epps.

This same crew went along to aid us in shooting the additional scenes we

"THE WORLD IS OUR Customer"

WE SELL
WE RENT • WE SERVICE
the film and TV needs
of the universe

A complete line of 35mm and 16mm Cameras, Movieolas, Dollies and accessories.

MITCHELL • BELL & HOWELL • MAURER • AURICON

Lighting & Editing equipment. Processing Machines. Whatever your needs—you name it—we have it.

Expert Factory Repairs
Lenses mounted — "T" stopped — calibrated and tested.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

PRECISION BUILT COMBINATION
16mm AND 35mm
OPTICAL
SOUND READER

FEATURES: Simple threading . . . polished stabilizer drum with needle bearings . . . with a surface which cannot damage film . . . film rollers machined to conform with SMPTE standards, and equipped with silless bearings . . . precision ground shafts . . . dimension 6"x6"x7½" .

AMPLIFIER 117 volt 60 cycle • AC power output 4 watts . . . heavy duty Alnico V speaker . . . safety fused . . . prefocussed socket . . . pilot light . . . 6 ft heavy duty line cord

NET PRICE $185.00 F.O.B., FACTORY, NEW YORK

PRECISION LABORATORIES
244 W 65th St • NEW YORK 23, N Y

Where SPEED is essential use
CAMART
SLATE AND CLAPSTICK

PROD. NO.
DIRECTOR
CAMERA
SOUND SCENE TAKE
DATE

The kind used professionally in most studios and on location. Special slate finish with silk screen processed characters.

Price $11.75

THE CAMERA MART, INC.
1845 Broadway • New York 23, N. Y.

made in Zurich. We arrived in the Swiss city at two in the afternoon, and went right to work setting up for a series of night shots at the airport. Because of the very long twilight that prevails in this northern latitude, we were able to work well into late evening. For our daytime filming, we encountered almost the same kind of light we had found in London—extreme haze. Although we were in Zurich only a day and a half, we did about three day's work in this time. You see, we had to keep to our schedule in order to get the technicolor camera back to London by the 26th of May.

All told, we shot about 40,000 feet of Technicolor 3-strip. We were overseas almost a month—from May 1st to May 30th to be exact—my first visit to Europe, incidentally, since World War I, when I was a combat cameraman.

Working with the friendly crew of British technicians was a happy experience. When we boarded our plane for home, the entire crew came to the airport to see us off. Whereas most of these men are eager to work with Hollywood cameramen with the expectation perhaps of learning new tricks about making movies, I think we both benefited—each learning from the other. Perhaps we left a usable idea or two with them. For one thing, shooting exteriors under the conditions we did, proved interesting to them. It is the general practice for London producers, whenever the script calls for a great number of exterior shots, to build a replica set on the sound stage and shoot with the benefit of constant artificial light. On our assignment, which consisted almost entirely of exteriors, we shot on the actual exterior locales without benefit of booster lighting.

The only lighting equipment we had to augment daylight were two sunlight reflectors and the two photoflood units previously mentioned, which I managed to pick up in London. In most instances we simply plugged these into a convenient streetlamp power line. These two lamps proved especially valuable later when we made day-for-night shots one evening at dusk, with the photofloods providing fill light.

In addition to the continuity scenes outlined in the script, we also shot a number of background plates to be integrated by Farciot Edouart, ASC, and his process department with the footage that was being shot by the first-unit working at the studio in Hollywood. In this operation, we had the script to guide us. We made it a point always to shoot extra footage and "protection" shots, because returning for retakes later was out of the question.

The result of this assignment may be seen a few months hence when Paramount is scheduled to release "Knock On Wood," which is being produced and directed by Norman Panama and Melvin Frank. Alvin Ganzer, incidentally, assisted Frank as associate director on the second unit filming.

Florman & Babb Handling Bausch & Lomb Products

Florman & Babb, New York, N.Y., have been appointed official distributors by Bausch & Lomb Optical Company of the line of Baltar lenses.

The Baltar series, used throughout the world, is standard equipment on Mitchell 35mm and 16mm cameras. The lenses are available in both 16mm and 35mm. They will be mounted for any camera by Florman & Babb.

THE FUNCTION OF SPECIAL EFFECTS

(Continued from Page 380)

buck up interest in a story, to create laughs occasionally. Indeed, the range of special effects is almost limitless By this technique it is possible to create parts of a scene which cannot be built on the stage to use photo cutouts to enlarge the pictorial scope of a set. The services of the Mercer organization include projection shots, animated cartoons, underwater shots, montage shots, machine made fades, integration of stock shots, lap-dissolves, miniatures, wipe-offs, trailers and inserts.

Two kinds of special effects are offered, mechanical and optical Mechanical effects are created by use of miniatures and miniature sets, with background projection; with aid of mechanical devices on title board, and by special maneuvers with the camera Optical effects are executed on the unique Mercer fade machine

The Ray Mercer company has been servicing Hollywood motion picture producers, both independent and major, for 25 years. Previously Mercer, a member of the ASC, had been a special effects cameraman for the major studios When he established his own business in 1928, he had just completed the Mercer fade machine, the only one of its kind Although modified somewhat, it is still in use today. Four years later Mercer added an optical effects machine to his equipment; this enabled him to produce, in addition to fades and dissolves, many trick effects including a wide range of "wipes," which at the time were in high favor. Today, certain "wipes" are widely used in making TV spot announcements. Further expansion of the Mercer organization occurred some years later when a complete art department was added This was the beginning of Mercer's well known title and insert service, which forms a large volume of his business today Titles for many of the leading TV film programs are executed in the Mercer studio

In addition to main and credit titles for TV films, feature films, short subjects, etc., the Mercer title department also makes the continuous title or "foreword" used in some pictures, and subtitles. Superimposing lettering over TV commercial live action is an important function.

According to Ray Mercer, producers of television films have found that special effects are the answer to getting high-budget results from low-budget productions. Many leading TV shows such as "Fireside Theatre," "Wild Bill Hickok," and "Boston Blackie" employ special effects made by the Mercer organization Among the major studios which use its services are Columbia and Monogram.

Nor is Mercer's special effects and title service confined to local production. TV and industrial film producers the nation over send to the Mercer company for their special effects requirements. Some, furnishing only a brief outline of their needs, leave the planning and execution entirely to Ray Mercer.

To assist clients in planning special effects for their productions, Mercer has prepared a chart which shows graphically 91 different styles of special effects which his studio can produce on either 16mm or 35mm film These range from the lap-dissolve to highly complicated multiple wipe-off effects and montages

It is in television where Mercer's varied services have been especially helpful. Here fades, dissolves, wipes and other trick effects are employed to set the tempo of a commercial—to enable it to get the most in a message across to the viewer in the shortest time. The procedure is something like this: the film is shot, scene by scene. The producer edits the film and decides what effects he wants and where. Sometimes its simply

jf frost lights the nation!

MOTION PICTURE STUDIO • THEATRICAL • DISPLAY
RENTAL EQUIPMENT

WHEREVER YOU ARE—WHATEVER YOU NEED

In the way of unusual, specialized lighting, call on Jack Frost! For movie-making, stage lighting, feature exhibits, large conventions for *any* location that requires exceptional lighting, Jack Frost is ready to serve you! And Jack Frost's unequalled national service includes complete installation and removal *wherever* you are Rent all your specialized lighting equipment from Jack Frost famous for lighting the nation's greatest shows most spectacular displays

FOR FULL INFORMATION ON RENTAL EQUIPMENT MAIL COUPON, OR CALL DETROIT, TRinity 3-8830

JACK A. FROST, DEPT. J,
234 PIQUETTE AVE
DETROIT 2, MICHIGAN

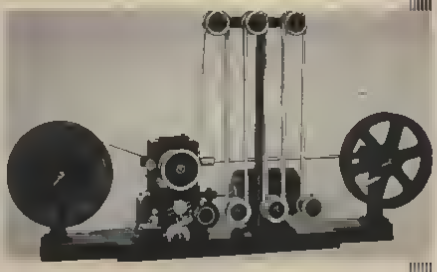
Please send me full information on your rental service

Name_____
Address_____
City_____ Zone____ State_____

Meets a Need, Indeed! 16mm & 35mm. Visible Edge Film Numbering Machine

Fills the bill in 3-D or TV for orderly handling of negatives or prints—where edge numbering is a MUST. Guides projectionist in matching exact frames.

This non-intermittent unit has an automatic metal numbering block, prints black or yellow. Film passes over drying rollers before being rewound — Central lubrication, 2000' capacity, speed 50' per minute. 16mm machine prints between the perforations only —35 mm model prints between the perforations or on the outside edge as specified. Both negative and positive films can be numbered.



F.O.B. NEW YORK **$1995**

Most Recent Purchasers are.
Boeing Air Base, Washington, D. C.
American Optical Co., Buffalo, N. Y.
U.S. Public Health Service, Chamblee, Ga.

ALSO AGENTS FOR Acme Animation, Acmiola Editors, Auricon Super 1200 Cameras, Bardwell & McAllister Spots, Bell & Howell Printers, Blue Seal Recorders, Bodde Background Screens, Century Lighting, Continental Printers, Colortran Lites, Fearless Cranes & Dollies, Hollins Recorders, Maurer Synchronous Magnetic Recorders, Mole-Richardson Lights, Movielab Precision Sound Readers, Ruby Blimps and Gearheads, S.O.S. Edge Numbering Machines, Studio Sound Readers and Synchronizers. Many Items Available on Time Payments

S.O.S. CINEMA SUPPLY CORP. 602 W. 52nd St., N.Y. 19 DEPT. F
Cable: "SOSOUND"

Model M53

SENSITESTER

★ IMMEDIATE DELIVERY
to the lab owners interested in—

QUALITY
EFFICIENCY
ECONOMY

- DUAL MACHINE
  1—Sensitometer
  2—Scene Tester
- HIGHLY ACCURATE
  Electronic timer unaffected by climatic changes
- NEW TYPE LONG-LIFE
  Cold Light Exposure Unit
- WITHOUT ADDITINAL EXPENSE will match any printer

Combination 35mm-16mm

F.O.B. Hollywood, Calif.

ART REEVES MOTION PICTURE EQUIP.
7512 Santa Monica Blvd.
Hollywood 46 **California**

text lettered over the live action. Using a "count sheet" he makes notes indicating exactly where the effects or lettering are to be made, and sends film and "count sheet" to Mercer. Here artists and optical engineers go to work and execute the effects necessary to produce a smooth professional-like TV commercial.

More recently, the advent of wide screen movies has created additional work for the company—that of making main titles in the new wide screen format for old films that are to be released for screening in the new format, as well as for newer productions shot especially for wide-screen showing.

"There's always something new coming up," says Ray Mercer, "and we try to be ready for it." Even the recent trend for underwater pictures found him ready to supply special underwater effects. There's a large "tank" on his back lot, where this work is done. And whenever there is a particularly vexing photographic problem to be solved, there is always veteran Ray Mercer on hand to work it out.

ELGEET STEREO

(Continued from Page 384)

on the film corresponding to that seen by right and left eyes. By using a single lens system and prism it is impossible for one image to go out of focus in relation to the other. And the lens system has a long back focus so that it can be used with any camera. This design was selected by Elgeet after several years of research, development and testing as the one offering the maximum adaptability and capable of producing images of the highest possible quality, depth and definition.

The optical system of the taking lens is fully color corrected and all lens surfaces are hard-coated with Elgeet's "Elcote." Click-stops on the diaphragm facilitate setting at any of the openings between f/2.8 and f/22. The diaphragm openings are adjusted to compensate for any light loss due to beam splitting so that settings will be equivalent to normal lens settings. The lens is of the universal focus type with a range of focus from 5 feet to infinity. A close-up attachment will be available shortly. The lens is currently available in models to fit all C-mount cameras.

The projection lens in the Elgeet Cine Stereo System consists of a twin f/1.6 lens with polaroid segments built in. All lens surfaces are hard coated. A focusing arrangement of the unit permits precise focusing of the screen image. Adapters are available to fit this lens to all standard 16mm projectors.

In addition to the taking and pro-

jection lenses, the manufacturer supplies with each system a 26" x 36" metalized screen, a necessary item since ordinary projection screens tend to depolarize the light and reduce the three-dimensional effect. The system also includes a viewfinder that adapts the owner's camera to stereo filming, and eight pairs of polaroid glasses, two of which are laminated glass viewers with plastic frames. Price of the complete system is $249.50 ($259 50 for Bolex and Bell & Howell 70 Series cameras).

Use of the Elgeet Cine-Stereo System requires no special techniques other than selecting compositions that produce the best three-dimensional effects. Since the lens is fixed-focus, it is only necessary to keep subjects beyond five feet. The diaphragm is set in the same manner as a normal lens and at equivalent stops.

COVERING SPOT NEWS FOR TELEVISION

(Continued from Page 379)

casts each week. A policeman uses the accident film in pointing out ways to avoid similar wrecks This cooperative arrangement on the safety program also works to the news department's advantage in covering all types of stories

A third party is involved in the production of the safety shows and that also works to the station's advantage The cars used by WTVJ's cameramen are supplied to the station without cost by a Miami automotive dealer. In return, the dealer gets valuable advertising in the form of a courtesy "slug" on the cars and receives mention on each traffic safety program.

Besides working with the police and fire departments the entire news staff constantly strives to build up news sources and contacts Tips may be supplied by funeral homes, airlines, military bases governmental agencies and the thousand and one "little guys" in an area who stumble across a news-making story

These tips are funnelled to members of the news staff The following staff positions comprise the WTVJ staff: News director, news writer, 3 cameramen, film editor, librarian-secretary, 3 newscasters and a laboatory man to process film. Directors for all programs, supplied by the station production department, supervise the handling of all commercials and integrate them into the programs along with material prepared by the studio newscaster, and any film, slides and stills

Besides these fulltime personnel, the University of Miami Radio-TV and Journalism departments place several students in the WTVJ newsroom each semester for internship training.

The WTVJ news staff produces 29 news, sports and safety programs each week. Most of the effort goes toward producing a daily and Sunday 15-minute local and state news program.

Filling an entire 15-minute period each day in and day out with timely locally-filmed news is a difficult task There is no syndicated national and international film used. Thus from eight to ten news stories each day must be shot by local staff members.

Usually, at least one story per day is shot sound-on-film An Auricon "Pro" 1200 supplies the sound footage. All other news film is taken with 2 Bell & Howell 70-DL's, a B & H 70-H, and a Keystone. The Bell & Howell 16mm cameras are turret-equipped and fitted with wide-angle, one-inch and two-inch lenses A four-inch and ten-inch lens are used for special assignments along with two 400-ft. motor-driven magazines. For portable light, 3 Frezzo-lite battery packs are utilized

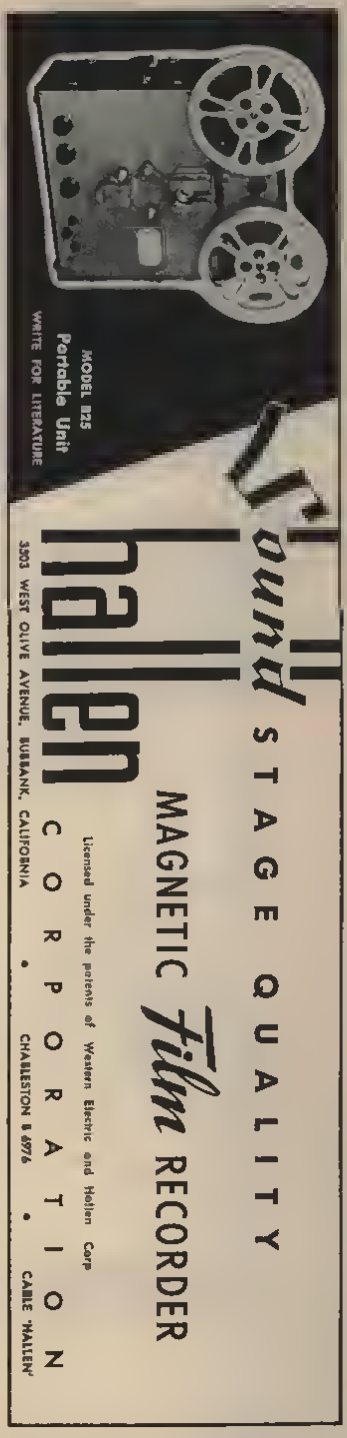
The news department uses two Bridgamatic processing machines. One develops negative film and the other processes positive prints made on a Bell & Howell model "J" printer.

For basic shooting purposes Eastman 7230 and 7232 motion picture film is used. However, for SOF shooting, Dupont 930-A stock is used. The film is processed to a negative, with reverse polarity giving a positive image when aired on TV.

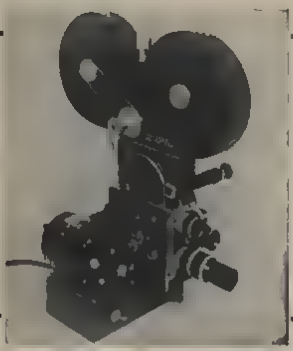
The normal deadline for getting film back to the laboratory in time to be processed for the 6:45 p m news show — the local and state roundup —is 5:00 o'clock However, stories are covered right up until air time Film in the Bridgamatic at 6:15 gets on the 6:45 program. If the story breaks just before air time the cameraman shoots stills with a Polaroid-Land camera along with film The stills are then televised at 6:45. The film is aired on a later news show.

Advance planning usually helps in getting many filmed stories aired while they are timely. An example of this was WTVJ's coverage of the Tallahassee, Florida inauguration of Governor Dan McCarthy last January 6th. The swearing-in ceremony was at high noon in the capitol city, 500 miles from Miami. A cameraman with sound gear was sent via commercial airline to Tallahassee a day before the inauguration, in order that a strategic shooting location could be lined up in advance and necessary contacts made.

The morning of the ceremony, the



NOW! A 400-ft. Magazine for Your BOLEX Camera



Complete with Synchronaus Matar and Base . . . Includes Installatian and Case

Permits continuous run of 400 feet of 16mm film, or—the 200 ft daylight loading spool may be used in the 400 ft magazine The 100 ft daylight loading spool can be used in the camera without removing the external magazine In black wrinkle finish to match camara

FOOTBALL

A boon for football and general coverage Order now Immediate delivery

TOLEDO CINE ENGINEERING

1309 Milburn Ave Toledo 6, Ohio

MOVIOLA

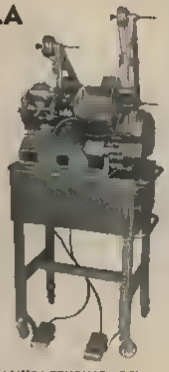
FILM EDITING EQUIPMENT

16MM - 35MM

- PICTURE SOUND Photo and Magnetic
- SYNCHRONIZERS
- REWINDERS

One of the new series 20 Moviolas for picture and sound

Write for Catalogue



MOVIOLA MANUFACTURING CO

1451 Gardien St • Hollywood 28 Calif

Scheibe FILTERS In World-Wide Use

Produce moonlight and night effects in daytime • fog scenes • diffused focus and many other effects

Information mailed on request.

SCHEIBE FILTERS COMPANY

OSTIS MAKERS OF EFFECT FILTERS

P O Box 16834 Hollywood 46, Calif

news director flew to the capitol with a National Guard hand unit aboard an Air Force transport. Films were taken of the impressive ceremony at high noon, but their shipment back to Miami was delayed until 3:00 o'clock — the National Guardsmen had to march in the Inauguration parade. The plane finally landed at Miami International Airport, ten miles from downtown Miami, at 5:30. A motorcycle was parked on the runway. As the plane taxied to a stop the film was tossed to the driver. He hopped aboard the cycle and rushed it to the station downtown. The footage was edited and scripted in time for airing at 6:45. It was a clean beat over other news media despite the fact the film was shot the same day 500 miles from Miami.

In reporting the 1953 session of the Florida legislature at Tallahassee, advance planning enabled a WTVJ news camera crew to film the highlights of the session during the first week. Interviews were filmed with leading legislators touching on major issues that were bound to come up during the 60-day session. Stock footage of the House and Senate in action along with pictures of leading state officials provided more usable film.

Thus, timely sound and silent motion pictures were aired on WTVJ news programs during the two-month legislative meeting. The camera crew shot 9,000 feet of film the first week of the session. Advance planning provided usable footage throughout the 60 day period at a tremendous saving to the station.

The WTVJ news staff gets full support from station management without interference in editorial policy. The Miami news operation is not geared essentially to making a dollar but rather to the production of high-standard programs that make a TV station an integral part of community life.

A television station can't hope to integrate itself into a town or city merely by picking up network produced programs — news or any other type. A station has got to lean heavily upon the problems and happenings of the hometown.

WTVJ has a hometown TV news operation that is paying dividends in community service and goodwill.

FILMING TV WESTERNS

(Continued from Page 377)

local technicians. Handling the sound is Roy Meadows of Hollywood, and Ehid Mitterling, a local technician.

Sam White of Hollywood, well-known for his work with Paramount and Columbia studios, is in the director's chair—which incidentally moves pretty fast and far to keep in line with the low-budget allowance of $15,000 to $18,000 per picture.

When a production-schedule starting date is set up, Fred Jackman and Sam White come to Tucson several days in advance and go over proposed location sites, and select tentative camera setups. Object of this pre-planning is to enable crew to move quickly and operate efficiently, once the camera starts to roll.

When production begins, camera, sound equipment, reflectors, etc., are carried to location in a specially equipped station wagon. Whenever action takes us into rugged terrain, we employ a jeep for the camera and crew.

One big advantage we find in shooting in the open country close to Tucson, is the fact we can invariably shoot in every direction without picking up any signs of civilization, such as telegraph poles, automobiles, etc. In many instances we merely swing the camera around 180 degrees to change from a saguaro-studded landscape to a rocky cliff, or by moving a mere hundred feet, change from a rich pasture to a dry wash. The economy effected in such operation is ideally suited to TV film production. Indeed, our crew is constantly solving problems which keep production costs to a minimum.

By careful planning we are able to have one scene made ready for shooting while filming another, the camera is merely moved to the next set-up and started as soon as rehearsals are completed.

In a typical economy operation, we filmed two scenes in one location—each set at different periods in the story, within 15 minutes of each other with practically no change in camera position.

To film a dam scene in our last production, an existing lake in the Sabino Canyon area was used through permission of the government. All picnickers were excluded during the period of shooting. While the existing dam in the Canyon is of masonry construction and too large to double for the dam we required, we moved to the upper end and constructed a small log dam, which research told us was more in keeping with the times. The logs we used were borrowed from a neighboring ranch, and returned intact after shooting.

The shooting on "King of Tucson," our pilot film, started at noon on a Monday, where we filmed the opening scenes in the barbership at Benson. The following day, all hands were transported to Old Tucson, 15 miles west

of Tucson proper, for a full day's shooting of exteriors. Our schedule was carefully worked out in order to take advantage of the best light for each set up. We had the last scene "in the bag" just as the sun went down. The next two days were consumed in filming sequences at a hideout in mountains near Old Tucson. An early start Friday morning put crew and cast on location at the X 9 Ranch of Gordon Packard, about 35 miles east of Tucson—at the base of the Rincon Mountains. Here ranch scenes and chase shots were filmed alongside a dry stream bed having huge cottonwood trees in the background to add a pictorial note. Saturday's shooting schedule took us into Sabino Canyon, where the action at the dam, mentioned above, was filmed. Thus, we wound up the shooting of the initial film in our series in just six days.

One of our biggest assets perhaps is the availability of the Old Tucson movie set nearby, which was constructed some time ago by Columbia Pictures for their production, "Arizona." The set was left intact and subsequently turned over to the city of Tucson as a gift.

The Tucson Junior Chamber of Commerce aided by its Vigilantes maintains the set as a tourist attraction, and also allows it to be used by film producers for a small fee which goes into the maintenance fund.

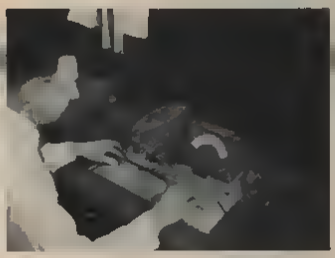
Still another advantage is a large collection of old time wheeled vehicles, from buckboards to stage coaches and covered wagons, which is maintained by the Fiesta de los Vaqueros committee of the Tucson Chamber of Commerce, and which are rented to motion picture companies at low price. Live stock and riders are also in abundance—a part of the country itself.

With all these wonderful advantages, shooting TV film productions becomes a pleasurable and inspiring experience. Now that our most recent film is in the final editing stages, we are preparing to shoot the next in the series. Titles of the first six pictures in the "Rawhide Riley" series are as follows. "Teacher's Bell," "Backward Horseshoe," "Trail of Terror," "Sheriff's Badge," "Broken Lance," and "Magic Legamocs." For these episodes the pattern of introduction and the lead to the following week's episode will vary; but basically they will be the same as in the initial story: the relic in the barbership museum which serves as the subject of the barber's narrative, and his invitation to return "next week" for another story.

Precision

Presents

YOUR PRODUCTION AT ITS BEST



CLOSE CHECK ON PROCESSING

Constant analyses and sampling of every processing operation is the function of this department. Sensitometric operations test the responses of raw stock emulsions; densitometry is employed to check on developing and printing results.

YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame—through every phase of the complex business of processing—assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

PRECISION

FILM LABORATORIES, INC.
21 West 46th St.,
New York 36, N.Y.
JU 2-3970

Add a VARIABLE SHUTTER UNIT

To your Bolex H-16

The type of shutter, standard for all professional movie cameras

- full range from **open** to **closed** at any camera speed
- 3 convenient intermediate steps ¾ open, ½ open and ¼ open enable you to expose from 1/15 sec. at true 8 f.p.s. at **open** to 1/560 sec. at ¼ open at true 64 f.p.s.
- Make complete transition lap dissolves any time
- Fade ins and fade outs at your fingertips
- Neutral density filters no longer needed when filming outdoors with fast film
- Audible warning sound when shutter in **closed** position when filming forward or hand cranking either way
- Avail yourself of the many other advantages obtainable only with a controlled variable shutter speed
- Give your next movies that sparkling professional touch

PRICES (within U.S.)

Cameras with inside frame counter . . . $ 99.60

With the Yale automatic dissolve attachment (for H-16 with built-in frame counter only) $57.00 extra

Cameras with outside frame counter $109.80

Price includes camera transportation back to you. Insurance coverage and one year guarantee (local and state taxes where applicable, extra)

Send for free detailed informative booklet "Variable Shutter Units for Bolex H16"

TULLIO PELLEGRINI

1545 Lombard Street

San Francisco 23, Calif.

THEATER QUALITY 16mm SOUND

The finest equipment plus top technical skill gives you the brilliant, tone true track that will result in wider distribution and more bookings for your picture. Let us prove Telefilm recording can benefit you.

Write for information

Dept. A-11

TELEFILM, INC.

6039 Hollywood Blvd.

Hollywood 28, Calif.

Ready-Eddy

Trademark

EASY READABLE • ACCURATE FOR EVERY DAY USE

1001 Ready Sound Film Edition Data:

• Footage • Frame Count • Screen Time • 35mm and 16mm equivalents

Plastic computer for everyone in movies and TV, from script to screen

$2.00 Prepaid

(Delivered in U.S.A.)

Worth many times its price

Write or ask your dealer

READY EDDY Sandy Hook Conn.

RESEARCH COUNCIL 3-D CALCULATOR

(Continued from Page 373)

the pictures easier to look at, though of course they lose some of their "depth." Often they tend to look "giantized," and in extreme cases a distortion known as "cardboarding" takes place. This term is almost self explanatory for the pictures lose their detailed plasticity and objects appear to be flattened into distinct planes which look like cardboard cut outs at varying distances from the camera.

The proper interaxial spacing for "normal" photography has been the subject of a great deal of controversy. One line of thought has been to keep the geometric proportions in the projected picture the same as those in the scene in front of the camera. This requires that the interaxial spacing be proportional to the distance from camera to object (or to plane of convergence). In order to photograph pictures for projection on full-sized theater screens with this method, however, requires such narrow interaxial spacings that only those cameras using beam splitting mirrors or prisms can take the pictures. Moreover, the resulting pictures show a definite loss of depth and have serious "cardboarding," showing unmistakeably that the geometric approach is not a correct one for motion picture photography.

Another method has been to assume that since the eyes have a fixed interaxial spacing, the camera lenses should likewise be at a fixed distance apart. This fails to take into account the obvious fact that with different focal lengths of lenses, the apparent position of the observer does not always coincide with the actual camera position. Therefore, except for a single lens focal length, the perspective in such pictures will not balance the stereoscopic depth effects, and distortions are sure to result. Furthermore, close-up photography demands the reduction of interaxial spacing to give proportions which appear natural in the "giantized" close-up representations.

The Motion Picture Research Council has found a method of calculating the apparent dimensions as they actually will appear to the observer in the theater. These will usually not be the same as the geometric dimensions of the projected images, but then the twelve foot high images of people we now see in projected "flat" pictures do not actually appear that tall. The result is that it is now possible to obtain pictures which appear to have natural proportions, and to do this consistently without compromising with the calculations, without guesswork, or without making extensive preliminary tests.

Fortunately the interaxial and convergence settings required to give these results are for the most part well within the range of the better camera equipment now available. Even more important, it is possible to continue to use most of the camera technique which has already been developed for "flat" photography. If the equipment is flexible enough there will be but very few limitations on the kinds of shots which can be made. The cameraman can therefore use all of the skill he has developed in "flat" photography and will find that he can quite easily obtain exactly the effects he wants in this new medium.

In making this development, it was considered essential to keep the control of the camera in the hands of the cameraman. Therefore a computer or calculator has been prepared with which the cameraman or his assistant can make the few calculations required to obtain the best settings for any given shot. This calculator is in the form of a circular "slide-rule," about 4" in diameter, as shown in the accompanying figure. A special leather case with tab for hanging it on the camera is included as are a set of directions neatly printed on a vinylite card.

This calculator gives:

(a) the relationship between lens focal length, distance to plane of convergence and interaxial spacing.

(b) maximum distance which can be included in a shot without having background points diverge too widely.

(c) safe distances which action can come toward camera from plane of convergence without undesirable distortion or "pull" on the eyes.

(d) recommended interaxial settings for medium shots and close-ups for different focal lengths of lenses.

(e) relationships between all these values so that the "best" settings for any required situation can be obtained.

In addition, a full set of directions in which several typical examples are worked out is included, and the Council furnishes with each calculator a copy of a special bulletin it has prepared on three-dimensional photography.

The 3-D calculator described above is available directly from the Motion Picture Research Council, 1421 North Western Ave., Hollywood, Calif.—Ed.

BOOKLETS BULLETINS CATALOGS

Background Mood Music—A number of catalogs listing mood music selections for use by producers of commercial, industrial and TV films are available from Thomas J. Valentino, Inc., 150 West 46th Street, New York 36, N. Y. Music is also ideal for use by amateurs when recording magnetic sound on their 16mm films. Catalogs list the selections of Brull Music, Paxton, Francis Day & Hunter, and Odeon. A sound effects recording catalog is also available.

For Movie Amateurs—"Tips On Making Home Movies" is title of the latest in the series of "Tips" booklets published by Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill. Easy to look at and fun to read, the pocket-sized booklet fits into your camera case. Learning to "see" the light, how to shoot moving targets, the right scene length, and the question of "panning" are explained in simple, non-technical language. Booklet is available from any Bell & Howell dealer, or direct from the company.

Sound-on-film Equipment—A new Auricon catalog is now available from Berndt-Bach, Inc., 7381 Beverly Blvd., Los Angeles, which illustrates and describes company's entire line of single- and double-system sound cameras. Complete details are given on the Cine Voice, the Auricon-Pro and the Super-1200 16mm cameras, in addition to the Auricon sound recorder, portable power supply unit, dual phono-turntable and camera tripods.

Animation Equipment—Descriptive literature is available from J. G. Saltzman, Inc., 480 Lexington Ave., New York 17, N. Y., on the company's line of animation and special effects camera stand and optical printer for special effects work—equipment which is applicable to the production of animated titles, cartoons and trick photography.

Movie Makers' Magazine—Regular free mailings of the *Bolex Reporter* are available to Bolex camera owners by registering the serial numbers of their cameras with Paillard Products, Inc., 100 Sixth Ave., New York 13, N. Y. Offer applies to residents of U. S. A. only. Publication is issued quarterly.

"IN THE EAST"
For COMPLETE FILM PROCESSING
it's MOVIELAB FILM LABORATORIES INC.
FOR COLOR it's Rainbowlab Inc.
NEGATIVE DEVELOPING
FIRST PRINT DEPARTMENT
ULTRA VIOLET & FLASH PATCH TRACK PRINTING
16% & 35% RELEASE PRINTING
QUALITY CONTROL
TITLE DEPARTMENT
22 CUTTING ROOMS
ROUND THE CLOCK SERVICE
A NEW ADDITION TO OUR SERVICES
The most modern prevue theatre featuring
Three Channel Interlock Projection
SHOWPLACE OF THE EAST
THEATRE
MOVIELAB
SERVICE, INC.
MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

PRODUCTION EQUIPMENT

TELESCOPING mike boom custom built extends from 12' to 19' smooth geared operation ... $895.00

MOLE RICHARDSON heavy duty studio dolly three wheels pneumatic tires two seats excellent production equipment ... $195.00

CINEFLEX 35mm reflex camera motor three lenses four 200' magazines case very fine ... $650.00

MITCHELL insert matte viewfinder $250.00

BOSIDE 4x5 background projector, 9x12 screen and lens new ... $1,345.00

CUSTOM BUILT blimp and sync motor for Cine Special camera unusual buy ... $195.00

AURICON portable power supply unit $175.00

MOLE RICHARDSON 2000 watt fresnel stand bulb ... $125.00

BINKIE INKY spots new ... $15.00

ARRIFLEX 200' conversion mags new ... $45.00

BELL & HOWELL Filmosound projector 12" speaker with synchroneus motor for dubbing ... $595.00

ANIMATION field platen floating pegs ... $200.00

ACE 35mm viewer w/counter 224.50 used ... $195.00

MICRO 16mm electric splicer ... $75.00

PRESTOSEAL electric splicer 16mm or 35mm model $547.80 additional 16mm or 35mm head only ... $265.00

CAMART 16 35mm film editors stop watch ... $17.50

IN STOCK

AURICON 100' 200' 1200' sound cameras
BOLEX STEREO and PAN CINOR ZOOM lenses
MOVIOLA 16 35mm combination synchronizers
MOVIOLA sound editing machines for rent

THE CAMERA MART, INC.
1845 Broadway, near 60th Street
New York 23 N.Y. Circle 6-0930
Cable Address: Cameramart

RUBY CAMERA EXCHANGE
Rents . . . Sells . . . Exchanges

●

Everything You Need for the

Production & Projection

of Motion Pictures Provided by a Veteran Organization of Specialists

35 mm . . . 16 mm.
Television

IN BUSINESS SINCE 1910

729 Seventh Ave New York 19 N Y
Tel Circle 5-5640
Cable address RUBYCAM

FILM PRODUCTION MAN, 15 years in the business is looking for new motion picture company or TV station who wants to save money and headaches in setting up and operating a film business or older company with sales contacts but whose costs are too high quality too low and who needs a good producer to solve general and technical problems Can consider permanent position only Reliable good references and professional history Box 1178 AMERICAN CINEMATOGRAPHER

SOME GOOD BUYS . . .
In Classified Ads this month—Pg 405

3-D IN INDUSTRIAL FILM PRODUCTION

(Continued from Page 375)

the title roll clasped in the crane vise, turn, and drop the roll right into the camera—and, thanks to 3-D, right into the laps of the audience!

But how to light a room of that magnitude for 3-D and color? The main source of light was daylight filtering through windows on either side, near the ceiling. While this light was adequate for illuminating part of the upper rolls of paper, it was hardly enough to properly light the roll with the title when in front of the camera. In short, there wasn't enough daylight and we couldn't possible use enough incandescent lights.

Again we were forced into a compromise; the only solution to the problem was to mix tungsten light with daylight We therefore decided to use two 10-KW lamps to follow the roll of paper in its course

Our next problem was to insure a satisfactory take with the roll of paper dropping toward the camera precisely for the 3-D effect we wanted While the crane operator could pinpoint his maneuvering so that he could almost stop on a dime, each scene was costing us thousands of dimes We couldn't take take any chances. If he didn't bring the roll straight down towards the camera after the turn, the shot would be ruined We decided to take no chances. Instead, we would shoot the scene in reverse, and then turn the film end for end For this, our director of photography Stan Vrba made a u-shaped camera bracket, which enabled him to mount the Bolex camera upside down on the tripod Thus, instead of having the crane operator lower the roll of paper toward the camera, we started shooting with the roll in its final position, properly framed On cue it was whisked up, turned, and moved away It became the thrilling, dramatic shot we had all hoped for

Wherever we could, we used the client's equipment, like the overhead crane, to obtain the most dramatic shots For instance, to photograph a scene of the aniline printing press, we commandeered a fork-lift truck, and used it as a camera crane. Starting the shot with camera focused on a revolving roll of paper, we then moved up and over into the printer as the normal tan color of the paper turned to a beautiful green as it was inked by the press.

Dramatic camera action was added to still another shot in a similar way. The script called for picturing the corrugated containers spewing out of a printer-slotter machine. We decided to use the machine's conveyor belt for a dolly A large sheet of corrugated was laid across the conveyor and the camera set up on it, focused on the point where the containers emerged from the machines onto the belt. Cameraman Verba knelt beside the camera and focused on the boxes as they came out of the machine. Both camera and boxes (and the cameraman, of course!) moved back at matched speeds in a smooth dolly shot that is very effective on the screen. Starting as a closeup, the shot widened out to include the entire face of the printer machine.

There were many cases where we found it advantageous to cut down on the depth of a room. The wild walls necessary for this were right at hand, for we were working in a factory that turned out 20 carloads of corrugated cardboard a day — all heights and widths. We simply selected the panels we wanted and mounted them in place.

In these early days of 3-D movies, there is a fascination in seeing objects project from the screen, and judicious use of this effect can help to emphasize a point, especially in an industrial or sales film. We have employed the 3-D "gimmick" in this production to point up certain facts.

In one instance, we emphasized the importance of good printing in container design with detailed shots of a printer applying text and design in green ink to the containers. To impress the viewer at this point, we introduced the 3-D gimmick of projecting action beyond the stereo frame We pictured a chemist filling his test tube with green ink from the ink fountain of the press, then walk toward the camera, holding the test tube at arm's length to examine it Viewers are forced to examine it with him, because it's coming right out of the screen and seems almost to be touching them

In still another shot, a girl in the company chemistry laboratory pours a beaker of colored ink into a sink In a reverse shot, the audience becomes the sink and the girl, by extending the beaker in her hand beyond the stereo window, seems to be pouring the ink right into the laps of the audience Other shots of this type include a workman who hands a panel of colored cardboard out to the audience, and in the closing shot of the film, a shapely model projects a box bearing the words, "The Third Dimension"

This ten-minute film in color, sound and 3-D was produced in just two-and-a-half weeks At the Packaging Exposition, some 15,000 people visited Stone

Container Corporation's booth and donned Polaroid viewers to watch the film unfold on the screen.

Since completing the Stone Container film, we have made 3-D films for Sears, Roebuck & Co., Holsum Bread and others. Some clients have asked me: "Don't you think that 3-D is just a fad? That it will quickly lose its novelty? To all such questions I have but one answer: I think that 3-D films will revolutionize sales training, sales promotion, indeed the entire field of business films, and most certainly educational films. The realism and the lasting impression that is created by this realism is something that won't soon be abandoned.

BULLETIN BOARD

(Continued from Page 362)

attack at his home in Hollywood on July 26th. DeVinna, who was about 60, won an Academy Award in 1929 for the photography of "White Shadows of the South Seas." He started in show business in 1915, becoming a cameraman later that year.

Harry Jackson, 57, died August 3rd at the Hollywood Hospital following a five week illness which forced him to retire from photographing a production at MGM. For several years Jackson had been one of 20th Century Fox's most active directors of photography. Last year, he did two pictures for MGM and had only recently been called for a third.

•

Milton Krasner, ASC, is in Rome, Italy, preparing to direct the photography of 20th Century-Fox's "Three Coins In The Fountain" in CinemaScope. Krasner finished shooting Fox's "Demetrius" early last month.

•

The election of Arthur Edeson last month as president of the ASC, also produced a reshuffle of offices on the Society's board of directors. As a result Milton Krasner is now 1st vice-president, Arthur Miller, 2nd vice-president, and Hal Mohr, 3rd vice-president.

•

Karl Struss, ASC, extending his stay in Italy, is currently directing the photography of "Cavaliera Rusticana" in color and 3-D. Struss reports he will probably remain in Italy until December.

•

Freddie Young, ASC, is shooting MGM's "Knights of the Round Table" in London. Picture is first Cinema-Scope production to be filmed in England.

one

stereophonic reproducer stands head & shoulders above all competition

NOW BEING USED WHERE QUALITY AND PERFORMANCE ARE ESSENTIAL IN OVER 250 INSTALLATIONS

MGM
PARAMOUNT
20th CENTURY-FOX
NATIONAL THEATRES
LOEW'S THEATRES, INC.
UNITED DETROIT THEATRES
FOX MIDWEST THEATRES
FOX WEST COAST CHAIN
PARAMOUNT THEATRES
MALCO CIRCUIT
FOX INTERMOUNTAIN AMUSEMENT CORP.

Still another engineering triumph of the Stancil-Hoffman Corporation manufacturers of complete recording systems from microphone to release print.

Send for Complete Information

manufactured by.

STANCIL-HOFFMAN

921 NO. HIGHLAND AVENUE
HOLLYWOOD 38, CALIFORNIA

STANCIL - HOFFMAN MODEL DSA (For 3-D & Wide Screen Presentation) 3 track, 35mm magnetic film stereophonic sound reproducer.

distributed for theatre use in the U S by

NATIONAL THEATRE SUPPLY

TITLES • OPTICAL EFFECTS

35 mm & 16 mm MOTION PICTURES and TELEVISION

OLympia 8436 ray mercer & co. NOrmandy 7838

4241 NORMAL AVE • HOLLYWOOD 29, CALIF.
(1½ BLOCKS EAST OF VERMONT, OPP. L. A. CITY COLLEGE)

FADES • LAP DISSOLVES • INSERTS • MATTE SHOTS • MINIATURES • 3-D

If You're A Cinematographer — studio, TV, industrial, or amateur — there's vital news for you in every issue of American Cinematographer magazine. Make sure you receive your copy every month. Mail $3.00 today for a year's subscription to AMERICAN CINEMATOGRAPHER, 1782 N. Orange Dr., Hollywood 28

Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

Allied Artists

● William Sickner, "Slade," (Lindsley Parsons Prod.) with Mark Stevens and Dorothy Malone. Harold Schuster, director

● Carl Guthrie, "Tabloid," with Stanley Clements and Gloria Henry Edward Bernds, director

● Harry Neumann, "Pride of the Blue Grass" (Color, Widescreen) with Lloyd Bridges and Vera Miles William Beaudine, director

Columbia

● Charles Lang, A Name For Herself,' with Judy Holiday and Peter Lawford George Cukor, director.

● Frank Planer, "The Caine Mutiny," (Kramer Co., Technicolor) with Humphrey Bogart, Jose Ferrer and Van Johnson. Edward Dmytryk, director

● Lester White, "Jesse James Vs. The Daltons," (Esskay Pictures, 3-D, Technicolor) with Bret King and Barbara Lawrence William Castle, director

Metro-Goldwyn-Mayer

● Robert Surtees, "Tha Long, Long Trailer, with Lucille Ball, Desi Arnaz, and Marjorie Main Vincent Minnelli, director.

● Harry Jackson, "Rhapsody," (Technicolor) with Elizabeth Taylor, Vittorio Gassman Charles Vidor, director.

● Freddie Young, "Knights of the Round Table," (CinemaScope Technicolor) with Robert Taylor, Ava Gardner and Mel Ferrer Richard Thorpe, director

● Harold Lipstein, "Gypsy Colt," (Ansco-Color Widescreen) with Donna Corcoran, Ward Bond and Frances Dee Andrew Marton, director.

● George Folsey, "Tennessee Champ," (Technicolor Wilescreen) with Shelly Winters, Dewey Martin and Keenan Wynn Fred M Wilcox, director

Paramount

● Daniel Fapp "Knock On Wood," (Widescreen, Technicolor) with Danny Kaye, Mai Zetterling Producer directors, Norman Panama and Melvin Frank

● William Mellor, "Alaska Seas," Widescreen) with Robert Ryan, Van Heflin, Jarry Hopper, director.

● Ernest Laszlo "Tha Naked Jungle," (Technicolor, Widescreen) with Charlton Heston, Eleanor Parker Byron Haskin, director

● Lionel Lindon, "Casanova's Big Night," (Technicolor Widescreen) with Bob Hope and Joan Fontaine Norman Z. McLeod, director

● Lionel Lindon, "Lost Treasure Of Tha Amazon," (3-D, Widescreen, Technicolor), with Fernando Lamas, Rhonda Fleming, and Brian Keith Edward Ludwig, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FDUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios Its membership also includes non resident cinematographers and cinematographers in foreign lands. Membership is by invitation only

●

Arthur Edeson, President
Fred W. Jackman, Exec Vice President
Milton Krasner, First Vice President
Arthur Miller, Second Vice President
Hal Mohr, Third Vice President
William Skall, Treasurer
John W. Boyle, Secretary
Robert de Grasse, Sergeant At-Arms
John Arnold
Charles G Clarke
Lee Garmes
Alfred Gilks
Victor Milner
Ray Rennahan
Joseph Ruttenberg
Leon Shamroy

Alternate Board Members

Joseph Biroc
William Daniels
Paul Eagler
Sol Halprin
Winton Hoch
Charles Lang
Joseph La Shelle
Sol Polito
John Seitz
James Van Trees

Republic

● Jack Russell, "Geraldine," with John Carroll and Mala Powers R. G Springsteen, director

R.K.O.-Radio

● Harry Wild, "The French Line," (Edmund Grainger Prod., Technicolor) with Jane Russell and Gilbert Roland Lloyd Bacon, director

● William Snyder, "Rangers of the North," (3-D-Technicolor) with Victor Mature and Piper Laurie Louis King, director.

20th Century-Fox

● Milton Krasner, "The Story of Demetrius," (Cinemascope, Technicolor) with Victor Mature, Susan Hayward Delmar Daves, director

● Joseph MacDonald, "Hell and High Water," (Technicolor, CinemaScope) with Richard Widmark, Bella Darvi, and Victor Francen Samuel Fuller, director.

● Joseph LaShelle, "River Of No Return," (Technicolor CinemaScope) with Marilyn Monroe and Robert Mitchum Otto Preminger, director

● Leon Shamroy, "King of the Khyber Rifles," (Technicolor CinemaScope) with Tyrone Power and Terry Moore. Henry King, director

Universal-International

● William Daniels, "The Glenn Miller Story," (Technicolor) with James Stewart, June Allyson Anthony Mann, director.

● Maury Gertsman, "The Glass Webb," with Edward G. Robinson Jack Arnold, director.

● Russell Metty, "Son Of Cochise," with Rock Hudson and Barbara Rush Douglas Sirk, director

● Irving Glassberg, "Ride Clear of Diablo," (Technicolor) with Audie Murphy, Dan Duryea and Susan Cabot. Jess Hibbs, director

Warner Bros.

● Archie Stout, "Hondo," (Wayne Fellows Prod., 3-D, WarnerColor) with John Wayne and Geraldine Page. John Farrow, director

● Edward DuPan "The Bounty Hunter," (3-D, WarnerColor) with Randolph Scott and Dolores Dorn. Andre DeToth, director

● Robert Burks, "Dial M For Murder," (3 D, WarnerColor) with Ray Milland and Grace Kelly Alfred Hitchcock, director

● Wilfred Cline, "Rear Guard, (3 D, WarnerColor) with Guy Madison and Joan Weldon David Butler, director

Independent

● Ernie Haller, Carnival," (King Bros. widescreen, color) with Anne Baxter and Steve Cochran Kurt Neumann, director.

● Virgil Miller, "Crazylegs, All-American," (Hall Bartlett Prod., widescreen) with Elroy Hirsch, Lloyd Nolan and Jana Vuhs. Francis Lyon, director.

● William Bradford, "Top Banana,' with Phil Silvers and Rose Marie. Alfred E Green, director.

● Elmer Dyer, "Hollywood Stunt Man' (B B B Ray Prod) with Jimmy Gleason and Bill Henry Bernard B B Ray, director

● Cliff Stine, "Americano," (Moulin Prods, Eastman Color, widescreen) with Glenn Ford and Arthur Kennedy Budd Boetticher, director.

TELEVISION

(The following directors of photography were active last month in photographing films for television, or were on contract to direct the photography of television films for the producers named.)

● Norbert Brodine, "Crown Theatre" series of ½ hr drama telepix for Bing Crosby Enterprises at Hal Roach Studios, also "Letters To Loretta" series of ½ hr drama telepix for Lewislor Enterprises, Inc., RKO Pathe Studios

● Dan Clark, "Favorite Story" series of ½ hr dramas for Ziv TV.

- EDWARD COLMAN, "Dragnet" series of half-hour mystery dramas for Mark VII, Ltd., at Walt Disney Studios
- GEORGE DISKANT, series of half hour dramatic showa featuring Chas Boyer and Dick Powell for Four Star Productions at RKO Pathe studio
- HENRY FREULICH, "Tomorrow's Men" series of half hour dramas for Screen Gems at Columbia Studios.
- KARL FREUND Desilu Productions, Motion Picture Center
- FRED GATELY, "Big Town" series of half-hour dramas for Gross-Krasne, Inc., at California Studios.
- JACK GREENHALGH, "This Is The Life" series of half hour religious films for Family Films at KTTV Studios.
- BENJAMIN H KLINE, "Fireside Theatre" series of half-hour TV dramas for Frank Wisbar at Eagle Lion Studios
- ERNEST MILLER, "Hopalong Cassidy' series of half-hour westerns for William Boyd Productions, at Placeritas Ranch
- KENNETH PEACH, "Cowboy G Men" series of half hour western telepix for Telemount Mutual Productions, also "Mr. and Mrs. North" series of half hour dramas for Federal Telefilm, Inc., at Samuel Goldwyn Studios, also "Ramar of the Jungle" series of half hour adventure dramas for Arrow Productions at Eagle Lion Studios.
- ROBERT PITTACK, "Cavalcade of America" series of half hour films for Jack Chertok Productions, General Service Studios.
- WALTER STRENGE, "My Little Margie" series of half hour comedies for Roland Reed Productions, Hal Roach Studios
- MACK STENGLER, "The Liberace Show" series of half-hour musical films for Snader Telescription Corp., at KLAC Music Hall Theatre
- PHILLIP TANNURA, "The Burns and Allen Show" series of half hour comedies for the McCadden Corporation, General Service Studios.
- STUART THOMPSON, "Your Jeweler's Showcase" series of half hour telepix for Sovereign Productions, Eagle Lion Studios.
- JAMES VANTREES, "You Bet Your Life" (the Groucho Marx Show) series of half-hour audience participation programs for Film Craft Productions, at NBC Studios.

Color Films NG for TV

Color films that have been made for theatrical release and television films that have been photographed in color with an eye toward reissuing same when color TV makes its debut, will not be accepted for transmission on color TV

Reason for this, explains Sylvester Weaver, administrator of NBC's color TV system, is because of a qualitative deficiency.

"There's an appreciable difference between pictures' artificial coloring and TV's electronic fidelity," said Weaver

Meantime, RCA's engineers are working on some kind of compromise process that would make films shot in color more adaptable to color TV.

Outcome of RCA's experiments are certain to be watched with interest by major studios and TV film producers.

CAMART PRODUCTS

OPTICAL FX UNIT AND PRISMS

You've got to see it to believe it!

FOR 16mm—35mm—TV CAMERAS
LIVE TV, ANIMATION, MOTION PICTURES

From two to seven images or combinations, more than 27 variations in optical effects, montages, and distortions without expensive opticals.

Images may be photographed in still motion or forward and reverse rotation

Complete unit consists of a four surface prism, mount, revolving housing, and camera base assembly.

Literature on request.

THE CAMERA • MART INC
1845 BROADWAY at 60th ST. NEW YORK 23, N. Y.
Phone Circle 6-0938
Cable Address CAMERAMART

PROCESSING PAYS PROFITS with

Bridgamatic

FILM PROCESSING EQUIPMENT

CONTINUOUS DEVELOPING MACHINES

➤ Awarded Federal Supply Service Contract 3rd Straight Year for All U S Government Agencies

BRIDGAMATIC brings quick returns on your investment Industry is using more and more film in Selling, Promotion, Publicity, Public Relations for Visual Education or Sales Training for TV releases Cash in on this lucrative market with BRIDGAMATIC Producers, TV stations, small labs, colleges photo finishers, microfilmers—process motion picture film on your own premises—control your production from the start

BRIDGAMATIC is your best buy here's why
COMPACT—occupies little space
DURABLE—all stainless steel tanks
ECONOMICAL—costs less than 1/3¢ per 16mm ft
LOW UPKEEP—simple design, trouble-free
PERFORMANCE—proven in hundreds of installations

Reversal 16/35mm and 70mm models, black and white or color are available

• *Write for illustrated brochures*

BRIDGAMATIC 2 16 C 35 Combination 16/35mm Automatic Developing Machine Positive Motion Picture Film Speed 900' per hour $4495

BRIDGAMATIC JR. $1095
for TV stations per speed 600 per hr

Also AGENTS FOR Acme Animation, Acmelle Editors, Auricon 1200 Cameras, Bardwell & McAlister Spools, Bell & Howell Printers, Blue Seal Recorders, Bodde Background Screens, Century Lighting Colortran Lites Continental Printers Fearless Cranes & Dollies, Hollen Recorders, Kinevox Synchroneous Magnetic Recorders Mole-Richardson Lights, Movielas Precision Sound Readers Roby Blimps and Gearheads S O S Edge Numbering Machines, Studio Sound Readers and Synchronizers Many Items Available on Time Payments

S.O.S. CINEMA SUPPLY CORP. DEPT F 602 W 52nd St N Y 19 Cable "SOSOUND

GEO W COLBURN LABORATORY INC.
164 NORTH WACKER DRIVE • CHICAGO 6
TELEPHONE STATE 2-7316
8 and 16mm
SERVICES

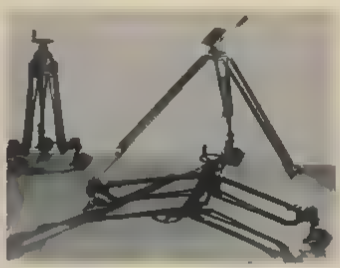
KELLY CINE CALCULATOR
A Sliderule Disc Computer
Eliminates Bulky Manuals
8-16mm and 35mm models
15 USEFUL SCALES
★ Film per second
★ Filters and Factors
~ Aperture Scale
★ Depth of Focus
★ Hyperfocal Distance
★ Field of View
★ Camera Speeds
Instruction Manual
included
$3.95
Write or ask Your Dealer
FLORMAN & BABB
70 WEST 45TH ST, NEW YORK 36, N. Y.

CAMART
Electric Film Timer
FOR MOTION PICTURE EDITING
Post-Recording Narration
Measures footage in minutes and tenths
Operates on 110 volts 60 cycles
Standard 16mm or 35mm model $125.00
Combination 16-35mm model $125.00
THE CAMERA MART, INC
1845 Broadway • New York, N.Y.

WHAT'S NEW
in equipment, accessories and service

Geared Tripod Dolly—Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y., have been appointed sole U. S. distributor of the Linhoff geared tripod dolly. Of entirely new design, dolly base may be spread from 18 inches to 5 feet through handy gear control, even while tripod and camera are mounted.

Adjustable base permits use of dolly through narrow doorways and passages.



Each dolly leg is constructed like a parallelogram. Turning the control crank causes legs to expand or contract in "knee-action" motion. Smooth running ball-bearing casters fitted with rubber tires are equipped with individual foot brakes. Each may be locked or unlocked with slight toe pressure.

Built of strong, light-weight alloys, the dolly weighs 28 pounds, measures 39½" x 17½" x 17½" closed. List price is $250.00.

M. B. Paul Expanding Plant—M. B. Paul, maker of one-piece translucent background screens and BG projection screens, has begun construction on a new plant at 1347 West 1st Street, Los Angeles, which will provide double the operating space of present quarters. New plant will enable the Paul organization to turn out seamless one-piece screens up to 30 x 40 ft. in size.

New Film Splicer—Kalart Company, Inc., Plainville, Conn., are now marketing the new Craig Master Film Splicer, designed to splice all 8mm and 16mm sound or silent motion picture film, B&W or color.

Important innovation of new splicer is the floating action feather-touch scraper designed to remove emulsion quickly and efficiently. Scraper is recessed within splicer base, always ready for use. Replacement scraper blades may be easily installed.

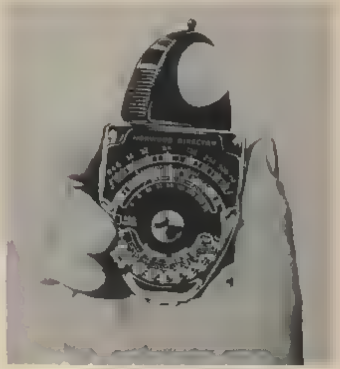
The splicer employs a four-blade method of splicing. Sprocket-hole locating pins are accurately aligned to assure splices that run smoothly and quietly in projection.

A handy cement bottle holder attaches to either side, holds bottle firmly in place to facilitate easy removal and use of cement applicator. List price is $9.95.

Baltor Lens Distributors—Florman & Babb, 70 West 45th St., New York, N. Y., have been appointed official distributors of the Baltar line of Bausch & Lomb lenses. These lenses are standard equipment for Mitchell 35mm and 16mm cameras. They are also available for other 35mm and 16mm cameras, and will be mounted by the company.

Norwood Meter For Color—Director Products Corp., 570 Fifth Ave., New York 36, N. Y., announces an improved model Norwood Director exposure meter featuring the "Color-Matic" control for simplified direct reading when calculating exposures for color photography.

The "Color-Matic" control is a perforated metal tab which is inserted into a slot in the meter. In use, the meter is



held with the photosphere pointing toward the camera. The needle on the meter's dial then indicates the proper f/ stop for correct color picture exposure.

In addition to the "Color-Matic" control, the new model Norwood features a re-designed dial face having larger fig

(Continued on Page 406)

CLASSIFIED ADVERTISING

RATE: 10c per word—minimum ad $1.00 Words set in capital letters, 15c per word. Display format 90c per line.

STUDIO & PROON. EQUIP

THE INDUSTRY S DEPT. STORE HAS THESE AND MANY MORE

AURICON PRO SOUND CAMERA Parallax Finder NR Amplifier complete .. .. $ 995 00
DEMONSTRATOR LATEST HALLEN 16mm Recorder new warranty 1195 00
EDITOLA PRECISION FILM EDITOR (See March SMPTE Journal) 35mm sound picture and composite Cost $3500 originally 2995 00
MAGNECORD LEE SYNC STUDIO RECORDER 2 heads Rangertone control, 3 channel mixer records or playback one hour at 16mm speed rack mounted $1300 value .. 895 00
HOUSTON 35mm PROCESSOR Model 10 combined on negative/positive Originally $13 250 00 Recentlitioned .. 7600 00
NEW FILM EDGE NUMBERING MACHINES 16 or 35mm .. 1995 00
NEW PROFESSIONAL TITLER & Accessory Kit $250 value 159 50
NEW ACMIOLA FILM Editing Machines 16mm and 35mm from.. .. .. 539 50
ARRIFLEX 35mm CAMERA 3 lenses Tripod odometer batteries etc .. 895 00
CAMERAFLEX 35mm CAMERA 4 fast lenses 6 mags motor new 1295 00
NEW 1500 Watt ERESNEL SPOTS with 8" condenser 39 50
EYEMO NEWSREEL CAMERAS Model 71 less lens as is 99 50
EYEMO SPIDER TURRET Newsreal Cameras Model 71 less lens as is .. 295 00
WESTERN ELECTRIC MOVIOLA Composite picture/sound Rebuilt .. 595 00
DEELUE 35mm DOUBLEHEAD Sound & Picture Printer Rebuilt 2950 00
SCHUSTEK (B&H) OPTICAL 35/16 Picture Reduction Printer rebuilt 2995 00
WALL MOVIETONE 35mm Single System outfit $7000 value 3995 00
VERTICAL ANIMATION STAND $1900 value 995 00
10 000 Watt Sunspot on rolling stand .. 119 50
NEW 500/750W FRESNEL SPOTS 6" lens mod. pigtail 19 95
NEW 2000W ERESNEL SPOTS with 25' cable mod bipost 69 50
CASH FOR USED EQUIPMENT TRADES TAKEN
Dept f Cable SOSOUND
S O S CINEMA SUPPLY CORPORATION
602 W 52nd Street New York 19

FOR SALE

B&H MODEL 701 SPECIALIST 16mm CAMERA with TTH Ivetal T1 5 Ellmcoted Lens Long and Short Focusing Tubes Shutter Stabilizer Footage Counter Hand Crank Upper Rewind Knob 115V 40 Cycle Synchronous Motor Full Upright Image View finder with 2" and 3" Amber Celluloid Mattes 15mm (Wide Angle) Objective for View finder and Carrying Case for Camera and Accessories All equipment like new Less than 500 feet of film through camera New cost $2 263 00—$1 640 00 JOHN A LIBBERTON 155 East Superior Chicago 11 Illinois Sdae ter 7 4800

GRAELEX 4x5 in speed camillion with two lenses: F4 5 16cm Carl Zeiss One F6 3 Kodak Anastigmat Also DC volt milliometer (Redotek), Model 001 tester that reads 100 000 ohms in speed camillion Best offer Box 1177 AMERICAN CINEMATOGRAPHER

B&H SPECIALIST 16mm Reckevel Camera complete with AC DC wild motor finder all lenses magazines matte box case etc Cost ever $3,000 00 in 49 Excellent condition $1 500 00 or best offer Write P RIDGELL c/o Agrefilms Inc Athens, Georgia

AUDIO AKELEY single system camera complete with Akeley sound head Gyro tripod, 3 lenses view Finder Mauer mixing amplifier Complete with cables power supply and W E microphone CAMERA EQUIPMENT CO 1600 Broadway New York 19 N Y Cable Cineauip

BELL & HOWELL 16MM Sync sound projector—#285C with sync motor separate 8" speaker, used few times list $695 00 sacrifice $395 00 AMPRO Stylist 16mm single case sound projector $260 00 BERT GORDON 9027 Lorke Ellen Circle Los Angeles 35 Calif

WE BUY SELL AND RENT PROFESSIONAL AND 16mm EQUIEMENT NEW AND USED WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS RUBY CAMERA EXCHANGE 729 Seventh Ave New York City Established since 1910

16MM DOUBLE film feed systems—sync projectors Sales and service on all types of motion picture equipment SUBURBIA FILMS 1650 John Street, Fort Lee N J

FOR SALE

AMPROARC 16mm projectors pair complete with rectifiers amplifier stands 2 speakers cables excellent $1295 00
MAURER model 05 (latest) camera view finder 110v sync motor 12v motor with tach sunshade filter holder 400 ft mag carrying case GUARANTEED perfect like new condition 3700 00
TRICYCLE dolly (Ceco) seat 185 00
TRANSLUX 8x10' background rear projection screen heavy stand casters 175 00
ARRIFLEX 35mm camera 3 Zeiss std lenses 2 mags, case excellent .. 895 00
ARRIFLEX 35mm sync motor & base .. 265 00
COLORTRAN Grever kit (2000) used .. 110 00
COLORTRAN Senior kit (5000) used but with brand new converter .. 149 50
COLORTRAN 3 Maveltan converter used .. 149 50
KINEVOX Megnetic 17½mm recorder .. 995 00
BARDWELL McAlister 750W boom light .. 125 00
SYNCHRONOUS motor adapted to any 16mm projector 195 00
BATTERIES plastic Willard 2v ER62B .. 4 95
POWER SUPPLY portable 170v 45w output, uses 2 6v hnishal batteries will operate Auricon cameras in fiber case less batteries .. 42 50
MOVIOLA 35mm picture Tokeups 375 00
SYNCHRONIZER, 2—35mm hubs 125 00
SYNCHRONIZER 1—35mm 1—16mm hubs .. 125 00
3 CRAIG 16mm film viewers used.. .. 22 50

SPECIAL CLEARANCE

1300 ei 1600 ft reels ei cans ea 85
1300 ei 1600 ft single fiber case ea .. 75

WRITE FOR FREE LIST USED EQUIPMRNT
FLORMAN & BARG MURRAY NILL 2-2999
70 West 45th St New York 36, N Y

Bell & Hewell 35mm Standard Camera Model B Serial No 950 including one 40mm Ceuke coated and T Stop lens No 193833 one 50mm Ceuke reated and T Step Lens No 184274 one 100mm Ceuke coated and T Step lens No BF2337 one new Richardson Synchronous Motor for the Bell & Hewell Camera, one Sunshade Matte Box complete, one new Camera Equipment Balenced TV Tripod Model 65 .. .. .. $3000 00

Arriflex 35mm Camera Serial No 2024 with one 28mm Schneider Xenon lens No 1913639 one 5 cm Carl Zeiss Jena No 3181780 one 8.5 cm Carl Zeiss Jena No 3210112 one 125mm Astro Berlinn lens No 1540752 one Arriflex Blimp and Synchroneus Camera Motor, four 400 ft Arriflex Magazines one Arriflex Hi hat—all new 2900 00

Mauer 16 mm camera in case Serial No 261 one—1" Bellar lens Serial No 9F 1430 one—2" Bellar lens Serial No CF-259 one—3" Bellar lens Serial No BS-2017 two—400 ft Mauer Magazines .. 4000 00
L F EITZPATRICK 1700 Se Secend St St Louis 4 Missouri

ONE Hellen Model 22 17½mm film recorder 4 000' magnetic film like new $995 00
EKTAR lenses: 15mm E2 5 $50 00 63mm F 2 $85 00; 102mm E2 7 $95 00 152mm F 4 .. .. .. 115 00
DeVRY 35mm portable sound projector four extra lenses 90 00
FRANKLIN President Editor re wind and splicer folding model 45 00
THREE Gilswald 16 35mm splicer like new each 12 00
ONE Morse 16 35mm developing tank .. 10 00
4" E2 7 Elgeel lens elemenshield 69 50
KERN 6" F 4 elemenshield 125 00
ONE DeVry Bantam 16mm sound projector .. 195 00
B&H 16mm Sound projector Model 120 G. 150 00
LIKE new Kodak 8 mm magazine camera EI 9 lens 99 50
KODASCOPE B 33 8mm projector 1 n .. 50 00

WEBSTER VISUAL SALES COMPANY
2110 McCallie Avenue Chattanooga, Tennessee

BASS CHICAGO CINEMA headquarters for 43 years offers money saving buys In guaranteed used equipment Cine Special I image reflex finder, 1" E1 9 15mm F:2 7 W A 6" E4 5 case $499 50 B&H 70DA 1" E1 5 Ceuke 2" F3 5 Ceuke, 3" F2 8 Yvet $299 50 B&H 70DE hand crank rewind, 1" F1 4 Ivetal case $335 00 Victor 3 1" F2 7 Wollensak $52 50 16mm Magazine Movikon 1" F1 4 Sennet case $132 50 16mm Zoomar complete with close up attachments $499 50 Best Buys Best Trades Always BASS CAMERA COMPANY Dept AC 179 W Madison Street, Chicago 2, Illinois

FOR SALE

16mm HOUSTON processing machine Model KIA Like New List $5 500 Bargain at $3 300 CAMERA EQUIPMENT CO 1600 Broadway New York 19 N Y

CUNNINGHAM CAMERA magazine with complete Mitchell type movement Best offer takes it SALEM CAMERA SHOP 621 Salem Avenue Dayton, Ohio

WANTED

IMMEDIATE CASH PAYMENT FOR CAMERAS AND EQUIPMENT

NEED EYEMOS (SINGLE LENS AND TURRET) MITCHELLS ARRIFLEX, DE BRIES B&H STANDARDS AND HI SPEEDS, WALLS AKELEYS CINE SPECIALS AURICONS MAURERS FILMOS ALSO BALTARS COOKES AND OTHER LENSES SOUND STAGE LABORATORY AND EDITING EQUIPMENT OF ALL TYPES REQUIRED PLEASE SHIP INSURED OR FORWARD DESCRIPTIONS AIRMAIL IMMEDIATE PAYMENT
GORDON ENTERPRISES • 5362 N Cahuenga NORTH HOLLYWOOD CALIFORNIA

WHAT HAVE YOU?

Auricons Movieles Printers Recorders Lights Cameras we ll buy it
WE TRADE OR TAKE CONSIGNMENTS
SET YOUR OWN PRICE — WE LL GET IT!
Western Union Private Wire — WUX New York
S O S CINEMA SUPPLY CORPORATION
Dept f Cable: SOSOUND
602 W 52nd Street New York 19

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES
MITCHELL B &H EYEMO DEBRIE AKELEY ALSO LABORATORY AND CUTTING ROOM EQUIPMENT
CAMERA EQUOIPMENT COMPANY
1600 &ROADWAY, NEW YORK CITY 19
CABLE: CINEQUIP

F & R PAYS MORE
FOR USED 16/35MM EQUIPMENT
WRITE — WIRE — PHONE
FOR OUR CASH OEFER
FLORMAN & RABB MU 2-2998
70 W 45TH ST NEW YORK 36 N Y

WANTED

PRODUCTION EQUIPMENT LABORATORY EQUIPMENT EDITING EQUIPMENT 16mm and 35mm FROM SINGLE ITEMS TO COMPLETE STUDIOS TRADES ACCEPTED
THE CAMERA MART INC
1845 Broadway Circle 6-0930 New York 23, N Y

WANTED

Mitchell — Akeley — B & H — Wall — Eyemo Cameras — Lenses — Equipment
NATIONAL CINE EQUIPMENT INC
209 West 48th St New York N Y

CAMERA & SOUND MEN

CAMERAMAN AVAILABLE for assignment in the PHILLIEPINES and nearby territories 16 and 35mm B&W or Color RCA sound if needed WILLIAM H JANSEN A S C 651 B Inverness Santa Ana Manila P I

NEW GUINEA—PAPUA 16mm Color B&W assignments JIM JEEFREY Port Moresby Papua

LABORATORY & SOUND

SOUND RECORDING at a reasonable cost High Fidelity 16 or 35 Quality guaranteed Complete studio and laboratory services Color printing and lacquer coating ESCAR MOTION PICTURE SERVICE INC 7315 Carnegie Avenue Cleveland 3 Ohio Phone Endicott 1 2707

SAVE TIME ON 16MM PROCESSING!

Same day service on 16mm reversal machine processing DuPont & EK films in all lengths
WESTERN CINE SERVICE
114 East 8th Avenue Denver 3 Colorado

16MM OPTICAL or Magnetic sound recording personalized service for TV program producers We are members of our local Chamber of Commerce
KENNEDY MOTION PICTURE PRODUCTIONS
4321 54th Ave North St Petersburg Florida

COLOR SLIDES, PHOTOS & FILMS

NATURAL COLOR SLIDES Scenic, National Parks Cities, Animals Flowers etc Set of eight $1 95 Sample and List 25c SLIDES P O Box 26 Gardenia, Calif

Just Off The Press

1953 EDITION

The World's Only

CAMERAMAN'S HAND BOOK

for the

Professional and Amateur

IMPROVED
with calar

ENLARGED
now over 300 poges

REVISED
to dote

New data on Cinerama - Television photography - Background Projection - Zoom Lenses - Underwater Photography - Latensification - T Stops - Ansco Color - Eostmon Color - DuPont Color - Cameros - Projectors - Lenses - Filters - Charts - Tables - Ratings - Diograms - Systems - Equalizers - Formulas, Etc

THE ONLY HAND BOOK OF ITS KIND

PRICE **$5.00**

(California buyers please add sales tax)

Book Department
American Cinematographer
1782 No. Orange Dr.,
Hollywood 28 Calif

Gentlemen: Enclosed please find $5.00* for which please send me a copy of THE AMERICAN CINEMATOGRAPHER HAND BOOK AND REFERENCE GUIDE

Name _____

Address _____

City _____ Zone _____ State _____

*If you live in California please include 18c sales tax — total $5.18

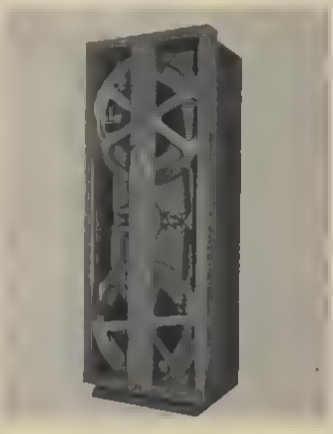
WHAT'S NEW

(Continued from Page 404)

ures that are more easily read than those on older models. Price of the Norwood Director complete with all attachments plus the "Color-Matic" control is $32.95.

Stereophonic Reproducer—The Hallen Corporation, 3503 West Olive Ave., Burbank, Calif., announces its Model 3325TP stereophonic theater reproducer.

The complete system uses plug-in preamplifiers and power amplifiers easily adaptable to changes in the stereophonic



standard which may be adopted, thus reducing obsolescence to a minimum. The company offers systems for any size theatre. For information and prices, write the company, mentioning *American Cinematographer*.

Precision Lab Moves—Precision Laboratories, manufacturers of editing and laboratory equipment for the motion picture and television industry, has moved to new and larger quarters at 1139 Utica Ave., Brooklyn 3, New York. The company was formerly located at 244 West 6th St., New York City. It is not affiliated in any way with Precision Film Laboratories.

Slate and Clap-stick—National Cine Equipment, Inc., 209 West 48th St., New York, N. Y., is an important source for camera slates and clapsticks used in film production. This company's product is made of durable cast aluminum. It is a folding type having removable clapsticks. There is also a folding handle at rear of slate. The marking area has a black matt surface for writing with chalk, and durable lettered text provides space for indicating the Prod. No., Date, Director, Cameraman, and data as to type of take. The take-indicating numerals are printed on black fibre composition and each are hinged to facilitate rapid change of order.

Size, less sticks, 10¼" x 11½", folded size, 5⅛" x 11½". List price is $40.00.

Sonotrack Coating for 'Dbl-Perf' 16mm—Eastman Kodak Company, Rochester 4, New York, announces that Kodak Sonotrack coating, the new magnetic sound-striping for motion picture films, is now available for double-perforated 16mm film.

Orders for this new service will be accepted by the company only through Kodak dealers. Dealers can order Sonotrack Coating when sending in customer's 16mm Cine-Kodak film for processing. It can also be applied to old films, already processed. However, work required to put repairable films in satisfactory condition for coating will be charged for on the basis of the time required.

The price of Sonotrack coating for either single—or double—perforated film is $.025 per foot. Minimum order accepted is $10.00.

Plastic Reel Containers—Eastman Kodak Company, Rochester, N. Y., now offers a 400-ft. 8mm transparent reel can designed to simplify film storage and identification. The container, including a 400-ft. 8mm plastic reel lists for $1.60. Without the reel the price is 90c.

ARTHUR EDESON ELECTED A.S.C. PRESIDENT

(Continued from Page 370)

Following his election as head of the ASC, Edeson immediately set in motion plans to extend the activities as well as facilities of the Society to its membership. The Society clubhouse in Hollywood, which is a recreational center to be enjoyed day or night by ASC members between photographic assignments, now has a nine-hole pitch and putt golf course added to its many recreational facilities. This has been laid out on the lawn fronting the clubhouse.

More recently, president Edeson and members of the ASC board of governors are busy with plans for the Society's big annual Ladies Night Dinner and Dance to be held at the ASC clubhouse in mid-September. This is an annual affair in which wives and lady guests join with ASC members in dining and dancing at what has become Hollywood's biggest annual garden party.

Kodak Cine Ektar Lenses give you screen proof of their quality...

YOUR Cine-Kodak Special II Camera, or almost any other 16mm. camera . . . or a personal 8mm. camera . . . acquires added versatility and a new personality when you equip it with Kodak Cine Ektar Lenses—standard equipment on many of the best professional cameras. The wide range of available focal lengths gives you maximum picture-taking range. And in all focal lengths, they give you the superior sharpness, brilliance, and color rendition that are the *screen proofs* of Ektar quality.

The finest lenses ever produced for 16mm and 8mm cameras are those which bear the name Ektar, Kodak's highest optical designation. For 16mm. cameras, there are seven Kodak Cine Ektar Lenses in comprehensively graduated focal lengths—a wide-angle, two super-fast lenses of standard focal length, and four telephotos ranging in relative magnification from 1½ to 6 times. Four of the lenses, as indicated below, can also be used as long-focus lenses with 8mm. cameras to produce magnifications from 2 to 5 times.

Kodak Cine Ektar Lenses provide unmatched flatness of field, crisp definition, and over-all sharpness. All are fully color-corrected . . . and color-*matched* . . . and all glass-air surfaces are Lumenized for maximum light transmission.

KODAK CINE EKTAR LENSES

15mm. f/2.5 wide angle for 16mm cameras..$ 78.25	40mm. f/1.6 for 16mm. and 8mm. cameras...$114.40
25mm. f/1.9 for 16mm. and 8mm. cameras... 97.10	63mm. f/2.0 for 16mm. and 8mm. cameras... 115.40
25mm. f/1.4 for 16mm. and 8mm. cameras... 194.25	102mm. f/2.7 for 16mm. cameras..... 124.30

152mm. f/4.0 for 16mm. cameras.....$146.60

Kodak Ektar f/1.4 Converter

Alters the effective focal length of the 25mm f/1.4 Ektar Lens to 15mm., without loss in speed or image quality. Increases field coverage by about 60%. The combination gives you a wide angle lens with f/1.4 speed...with Ektar quality Kodak Ektar f/1.4 Converter, 25mm. to 15mm., $71.50

Kodak Cine Ektanon Lenses

To complete the series of lenses available for 8mm cameras—and to provide a choice of inexpensive telephotos for both 8mm. and 16mm. cameras—nine moderately priced but capable Kodak Cine Ektanon Lenses are also supplied. They range in price from $39 to $86...and in focal length from a 9mm wide-angle lens for the Cine-Kodak Magazine 8 Camera to a 6-times-magnifying 152mm telephoto for 16mm. cameras. Your Kodak dealer will be glad to fill in the details

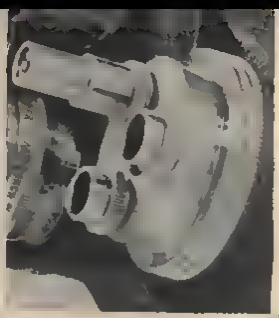
Ask your Kodak dealer to help you make a lens selection for your camera.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

for new adventures in photography



Three lens-matching viewfinder objectives, turret mounted, show the exact fields of the camera lenses Parallax adjustment dial is graduated from 3' to infinity, focuses for individual variations in eyesight.

Turret accommodates three standard C mount lenses Choose from 18 magnificent Bell & Howell and Taylor Hobson Cooke lenses ranging in focal length from 0.7" to 6".

7 operating speeds. Each is continuously governor controlled for accurate and constant exposure with instantaneous starting and stopping Speed control is adjustable while camera is running

Unlimited horizons are yours with the Bell & Howell 70-DL 16mm camera. Here is the camera worthy of the advanced amateur . . . a camera whose facility and ability will carry you to the most critical professional level.

Built-in hand crank for double exposures, lap dissolves, special effects permits hand-cranking a 100 foot roll at governor controlled speeds Calibrated frame counter may be instantly reset.

Bell & Howell

precision equipment worthy of your experience